UNION ACADÉMIQUE INTERNATIONALE

MONUMENTA MUSICAE BYZANTINAE

EDIDERUNT

CARSTEN HØEG · OLIVER STRUNK
H. J. W. TILLYARD · EGON WELLESZ

UNA CUM

ARCHIMANDRITA CRYPTENSI

AB EPISTULIS: JØRGEN RAASTED

VI.

CONTACARIUM PALAEOSLAVICUM MOSQUENSE

COPENHAGUE

EJNAR MUNKSGAARD

1960

CONTACARIUM PALAEOSLAVICUM MOSQUENSE

EDENDUM CURAVIT

ARNE BUGGE

CODEX QUI OLIM IN ECCLESIA CATHEDRALI CREMLENSI MEMORIAE DORMITIONIS DEIPARAE DEDICATA 9п INSCRIPTUS NUNC IN MUSAEO HISTORICO MOSQUENSI ASSERVATUR PHOTOTYPICE DEPICTUS

COPENHAGUE

EJNAR MUNKSGAARD

1960

COMPOSED AND PRINTED AT
FR. BAGGES KGL. HOFBOGTRYKKERI
COPENHAGEN

PHOTOLITHOGRAPHY:
MALMÖ LJUSTRYCKANSTALT
MALMÖ

PRAEFATIO

ET

INDEX CODICIS

EDITORIAL NOTE

In 1948 I had the privilege of visiting the Soviet Union as a member of a Danish cultural delegation. I spent some time of my stay in Moscow locating some of the old musical MSS which before the Revolution belonged to the library of the Patriarchate. I recall with gratitude the zeal of officials from VOKS who assisted me in this matter. I was particularly happy to get microfilms, for personal study, of 3 old Kondakaria.

A first survey of their contents was made in collaboration with Madame R. Verdeil of Paris during her stay in Copenhagen. I was soon persuaded that it would be important if one or more of these MSS could be published in facsimile. The 13th of July 1953, after long negotiations, I obtained through the Danish Embassy in Moscow the relevant permission. I address my cordial thanks to the Soviet authorities for this highly appreciated readiness to support international scholarly co-operation. I also most heartily thank the Danish Embassy for its good offices in this matter.

I came to the result that, for various reasons, the Uspensky Kondakar presents special advantages in this contingency. I tried to get full-size photographs from the Historical Museum in Moscow, but this was precluded by the rules of the institution. Consequently, it was necessary to proceed through enlargements of the microfilms I had already got; this work was done with skill and care by the firm of B. Okholm, Copenhagen.

The Reverend Arne Bugge of Copenhagen kindly agreed to undertake the publication. During a 4 months' stay in Moscow in 1958 he acquired direct acquaintance with the relevant MSS. He wishes to express his cordial thanks for financial support to the University of Copenhagen, and for support and help to the Danish Ecclesiastical authorities and to his colleagues; he wholeheartedly thanks His Holiness the Patriarch Alexei of Moscow and All Russia and members of His staff, the Akademia Nauk of Moscow, the keepers of the various official institutions where he had to work, and members of the Danish Embassy, for valuable and prompt help. He wishes also to express his gratitude to Professor Oliver Strunk, who, having received a copy of the facsimiles, communicated a number of important observations, some of which it has been possible to utilize in the Introduction. He also wants to thank cordially his friends and fellow students, Jørgen Raasted and Chr. Thodberg, for many fruitful hours of consultation and discussion; on a number of points the Introduction has benefited from their comments. He is much obliged to Mr. Bent Sunesen, M.A., for care and diligence in the correction of his English. Finally, he wants to state expressly that he is fully aware of many imperfections of the Introduction; I want to add that his work has been delayed and hampered by the strain of a long and serious illness and by his many professional duties.

Copenhagen, October 1960

Carsten Høeg

P. S.

Just a few minutes before sending this last sheet through the printer's press, I receive the news of the death of Madame R. Palikarova Verdeil, of Paris. I must add a few words in her honour: She was the first scholar who, on the basis of modern musicology, refounded the study of Old Slavonic Chant; she worked with skill and probity and with an exemplary energy and zeal, stimulated not only by that feeling of joy and pride which a pioneer's work may give, but also by her profound awareness, in mind and heart, of the spiritual values of researches which aim at throwing light on one of the most important and fascinating ways of the Christianization of the old Slavic peoples.

C. H.

INTRODUCTION

I.

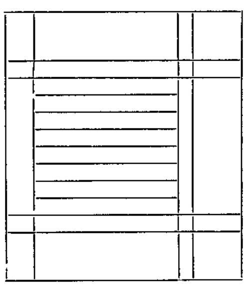
DESCRIPTION OF THE MANUSCRIPT

The so-called Uspensky Kondakar, which is actually kept in the Historical Museum of Moscow, is the subject of the present publication (1).

First of all attention must be paid to the important colophon on f. 204 r, which runs as follows: Въ лѣт(о) і҃ѱ҃еі҃ написаны быша книгы (2) сиꙗ м(ѣ)с(ѧ)ца иоулѧ въ к҃ на памѧт(ь) с(вѧ)т(а)го пр(о)рока Илиѣ. 'In the year of 6715 [=1207 A.D.] this book was written [i.e. completed] on the 20th of the month of July on the day of the memory of the Holy Prophet Eliah.' It may be added that the combined evidence of two further additions (see below p. XI) make a strong case for stating that Constantine was the copyist's name.

On the inside of the cover (3) is stuck a notice, written in a modern hand. It runs as follows: Патриаршая Библиотека, Собр. успенск. собор. 9 п Н° 1099 инв. This means that it is recorded under the inventory number 1099 of the Museum. Number 9 is the call number of the Collection of the Uspensky Cathedral, to which the MS previously belonged. The п indicates that the material is parchment.

The wooden cover is clothed in leather, which also covers the back of the book. Remnants of a fastening have been preserved; on the front are placed two nails where the clasps, which are now missing, were to be attached; on the back of the cover two rows of corresponding holes are visible, in which the leather thongs were originally fixed. Gatherings and cover are united by two leather strings, which are, so to speak, built into the cover. The binding is probably almost as old as the MS itself (beginning of the XIIIth century). On the inside a notice, written in ink, indicates that the binding has been repaired by N. Popov in 1909.



The MS consists of 203 parchment folios. The quality of the material is fairly good. The parchment has been kept intact through the centuries. It is thick and strong. It is rather clean. Apart from the first and the last pages the MS is easily legible. Measurements: 15.3 by 20.0 cm. The 'written part of page' is 9.7 by 12.5 cm.,—this is the size of the space enclosed by etched lines. The distance between the lines is 1.3 cm. These measurements are taken from f. 145. The dimensions vary slightly from page to page. The ruling type is as

(1) In this Introduction I give references to a few books in abbreviated form, viz. *Contacarium Ashburnhamense* ed. Carsten Høeg, *Mon. Mus. Byz.*, Main Series, Vol. IV, Copenhagen 1956 (referred to as *Cont. Ashb.*); Erwin Koschmieder, *Die ältesten Novgoroder Hirmologien-Fragmente*, I, II, and III, = *Abhdl. d. Bayer. Ak. d. Wiss., Phil.-Hist. Kl., Heft* 35, 37, and 45, Munich 1952, 1955, 1958; R. Palikarova Verdeil, *La musique byzantine chez les Bulgares et les Russes*, *Mon. Mus. Byz.*, *Subsidia* 3, Copenhagen 1953; Egon Wellesz, *A History of Byzantine Music and Hymnography*, Oxford 1949. The MSS most commonly referred to in this Introduction, are enumerated on p. XIII.

(2) The plural книгы used in the colophon is in Old Russian the technical term for a MS written on separate gatherings bound together with a cover. Cf. Л. В. Черепнин, *Русская Палеография*, Moscow 1956, p. 148.

(3) We have never received photos of the binding, nor of ff. 1 r and 204 v.

shown on the diagram. A similar type is recorded in Kirsopp and Silva Lake, *Dated Greek Min. MSS*, I, Boston 1934, as type I, 11, a. The awl holes are visible. There are 11 lines, including the top line which is empty; only f. 204 has a different ruling type with apparently 23 lines. The writing is on the line. Neumes and text are written in the same brown ink, by now slightly faded. Rubrics and initials are in red ink, similarly faded. Apart from the ornamented headpiece and the initial letter of f. 1 v, the MS contains no illumination; only on f. 195 v traces are visible of an irrelevant drawing of two persons.

The folios are gathered in two series of quaternions; those of the first series are numbered with Slavonic letter-numerals placed close to the inner margin at the bottom of the first and the last pages of each quaternion; those of the second series are marked only on the last page of each. The numbers of f. 1 r and f. 204 v, which pages are not included in our facsimiles, are invisible, having been covered with tape, probably at the restoration in 1909. The back numbering is missing in three cases, viz. on ff. 48 v, 56 v, and 152 v. Most interesting is the fact that the numbering runs in two series, which shows us that the actual MS consists of two different parts. (For details see below p. XIII). The first series (I) comprises the ff. 1–152 and numbers 19 gatherings. The second series (II) includes the rest of the MS and numbers 7 gatherings, the first of which has been lost (4). Each gathering contains the normal number of 8 folios, except for gathering I, 12 (9 folios), I, 17 (7 ff.), II, 6 (9 ff.), and II, 7, which consists of $5^1/_2$ sheets, the half sheet being f. 204; the counterpart is represented by a narrow stub which may be seen between ff. 193 and 194.

In detail the physical structure works out as follows:

First series (I): gathering 1: folios 1–8; 2: 9–16; 3: 17–24; 4: 25–32; 5: 33–40; 6: 41–48; 7: 49–56; 8: 57–64; 9: 65–72; 10: 73–80; 11: 81–88; 12: 89–97; 13: 98–105; 14: 106–113; 15: 114–121; 16: 122–129; 17: 130–136; 18: 137–144; 19: 145–152.

Second series (II): gathering 2: folios 153–160; 3: 161–168; 4: 159–176; 5: 177–184; 6: 185–193; (7): 194–204. The last gathering is disarranged; f. 194 should be read after f. 202 and before 203 (5).

The foliation seems to have been added in the XIXth century. It ends with f. 204, though the actual MS consists of 203 folios only. This is the result of 3 errors in the numbering; f. 135 is counted twice (a corrector has added ‘a’ and ‘б’, respectively; in this edition the folios appear as 135a and 135), and the figures 92 and 188 are missing.

(4) In the Table of Contents it is pointed out that, from the point of view of contents, a lacuna of one or two folios between f. 152 and f. 153 is evident. As it is the first gathering of the second part of the MS, it is highly probable that this first gathering was a complete one.

(5) This correction is due to Professor Oliver Strunk, who observes that f. 194 seems not to continue f. 193 v, and f. 203 not f. 202 v: in the first place one reads делѹгна, in the second алеалелѹгна. His correction eliminates both these incongruities. It may be added that the correction is further confirmed by the sequence of the neumes; two halves of one group are rejoined if f. 194 r follows f. 202 v. A comparison of the neumes of the Koinonicon of f. 193 v (Избавлениѥ посъла) with the same Koinonicon in the *Blag. Kond.* (see below p. XIII) (f. 101 v) will also show that this Koinonicon is continued on f. 195 r. Finally it may be pointed out that the correction places the Koinonicon of the Dormition (Ѹспениѥ) in its right place.—At first glance it seems strange that the double folio 194–203, which originally followed the quaternion of ff. 195–202, should have been misplaced as an outermost (fifth) leaf of the gathering. But a note added in a recent hand on f. 193 v explains what has happened; in this note a modern librarian states that ‘the whole MS consists of 193 ff.’ (see below p. XXVI); we must conclude that when our MS was registered (on the occasion of its transfer to the Patriarchal Library?), the last quaternion + the double leaf 194–203 + the single folio 204 had been separated from the bulk of the book and that their being part of it was only discovered subsequently (perhaps on the occasion of the restoration of the binding). Consequently, the misplacing of the leaf 194–203 took place at a time when the MS was nothing but a librarians’ curiosity.

The style of writing is that of the Old Russian almost square *ustav*. The individual types are uniform throughout the whole MS. Only in the capital letters in rubrics, and esp. initials, slight differences can be seen in the drawing. This is due to the special artistic care with which the scribe treats such letters and does not tell us anything about different scribes. A few other trivial variations may be pointed out. For *u* we find both оу and ȣ. The ȣ is always used when the *u*-sound is repeated in the melismata (cf. below). In the first 50 folios there seems to be a tendency towards spelling the single or the first appearing *u* with оу. But in the rest of the MS the ȣ will appear even in that position. In this connection it can be mentioned that the ꙑ changes into и when it is repeated in the melismata. We find a few rare instances, e.g. on f. 56 v, of using the *o* with a point ⊙, a shape of the letter which is not known till the XIIth century. Very rarely the ї is used for и, e.g. f. 75 r. (6)

The orthography is astonishingly uniform; only the spelling of Greek names displays a rather high amount of variation. Ф and Ѳ alternate often, e.g. f. 26 v Ѳи(ли)па, f. 27 r Филипъ; ѡ may be substituted by о, e.g. f. 23 r Ѳеѡдора, f. 24 r Ѳеодоре etc.

In the already mentioned colophon on f. 204 r the scribe informs us that he has achieved his work in 1207 A. D. This date is not incompatible with the paleographical evidence; but it must be emphasized that the general character of the letters agrees with that generally assigned to the XIIth or even the XIth century; our scribe may have been of a rather conservative temperament,—or the paleographers' time-limits must be interpreted rather liberally (7).

In this as well as in the other Russian Kontakaria the text is arranged so as to meet the special needs of the notation and offers a most bewildering atomizing of the language. The vowels are repeated according to the elements of the melismata. In the series of repeated vowels linguistically unwarranted х's and (less frequently) ȣ's occur. Passages of the following kind are often met with: охохоо (8). It is noteworthy that the number of inserted х's in immediate succession seldom exceeds two, even if the vowel is repeated more than once. In the Alleluias of the Resurrection Koinonica, the syllables на and не may be inserted so that the word may take this shape ахахаа · леȣе · е · е · еееȣе · еехеȣе · еееȣе · ȣехееȣе · еȣе · ехеȣенеȣе · ехехееȣе · ехехеȣе · енанеее · еехехееȣеее · ехеехехелȣгиа (f. 185 r). (9) The form аленевеенеvenелоуиа, which is found in the *Typografsky Ustav* (see below p. XIII), e.g. f. 98 r, has not been found in our MS (10). The punctuation is often used for separating, not phrases or words, but groups of letters; one, two, or even more dots may be inserted in one single word. There is no regularity in the number of letters (vowels) between two dots. The punctuation probably has musical significance. In the text lines also such alien letters (or signs) as л̈ ӵ ї̈ѵ ѵ̂ occur, which, apart from their probable function as signatures (cf. below p. XXII f.), may have had a function analogous with that of the simple dots.

(6) In the Hirmologion N° 28 of the XIIth century (Hist. Mus. in Moscow) this shape often occurs when the и ends the line. It is also used in the rubrics in the word ірмосъ.

(7) For these paragraphs I have mainly been guided by Л. В. Черепнин, *Русская Палеография*, Moscow, 1956, p. 150 ff.

(8) This phenomenon is also in evidence in asmatic collections, e.g. Γγ 1 and Vat. Gr. 1606. In Russia this practice is further complicated by the consequences of the history of the half-vowels ъ and ь. It may suffice here to mention that our MS belongs to the истинноречие period, about which the reader may consult the Russian standard works on the subject, e.g. Д. Разумовскій, *Церковное Пѣніе въ Россіи*, Moscow 1867, pp. 63 ff. In this connexion it is also natural to mention the so-called хомовое пение, which arose in the XIVth century, in which the истинноречие was succeeded by the раздельноречие.

(9) Makary, *Исторія Русской Церкви*, vol. 2, St. Petersburg, 1868, who gives a copious description of the *Blag. Kond.* (pp. 247 ff.) quotes, with slightly disapproving amazement, some other examples of a similar kind (p. 250 note 411).

(10) The insertion of на and не in the Alleluia also occurs in the *Cont. Ashb.* See Høeg's Introduction p. 27. As to the use of the intonation formulae (ананеанее etc.), see below p. XXII.

Our MS contains a considerable amount of abbreviations of *nomina sacra*, liturgical terms, and much-used words. As is the usual practice of the period, there are no strict rules about how to shorten a word, and one word may be found in many different abbreviated forms. The three classical Russian ways of abbreviating are used: (1) the end of the word is left out and only the first syllable—or the first two letters—remain; (2) mediary letters are omitted, esp. vowels; (3) in combination with (1) or (2), a letter may be placed above the word. The abbreviations, of course, only occur in the rubrics, not in the text to be sung.

The following list (11) provides examples of the most common and characteristic abbreviations:

апостола ~ ап(с)ла
благовѣщениѥ ~ блговѣщен(ѥ)
богородицѧ ~ бцѧ, бца
богословьцѧ ~ бословьцѧ, босло
боже ~ бе
вечернѧ ~ ве (?)
възбраньномоу ~ възбраньно
въскрѣсьнъ ~ въскрѣ(с)нъ, въскрѣ(с)
гласъ ~ гла(с)
господь ~ гь
господьнѧ ~ г(с)нѧ
Давида ~ двда
дьньсь ~ дн(с)ь, дньсь
дѣва ~ два
зачатьѥ ~ з(ч)атьѥ
Іѡана ~ іѡа, іѡ
катаваси ~ катава(с)
кондакъ ~ ко(д), кон(д)ъ
лѣтомъ ~ лѣ(т)
месꙗца ~ м(с)ца
молитвахъ ~ млтвах
мощьмъ ~ мощь(м)
моученика ~ моу(ч)
моученицѣ ~ мчнцѣ
мѧсопоустьнаꙗ ~ мѧ(с)поус
недѣлꙗ ~ нед, недѣ(л)
отьца ~ оца, оцѧ
памѧть ~ памѧ(т)
подобьнъ ~ по(д)
поста ~ по(с)
предъпраздьньство ~ пре(д)пра(з), пре(д)пра(з)ство
пророка ~ прр(о)ка
пѣсни ~ п(с)и
рожьство ~ ро(ж)ство, ро(ж)
рꙋкописанаго ~ рꙋкопи(с)
самогласьнъ ~ самогла(с), самогла(с)нъ
свѧтаго ~ стго, ста(г)
стихъ ~ сти(х)

(11) Letters which are normally written (mostly in small types) above the others, are put into round brackets.

соүбота ~ соү(б)
того ~ то(г)
тропарь ~ тро(п)
тържьство ~ тъ(ж) (?)
Христово ~ х(с)во
цѣсарѧ ~ ц(с)рѧ
четвьртъкъ ~ че(т)р
Филипа ~ фипа

The MS contains about 40 additions made by the scribe(s?). Part of these are pen trials, e.g. f. 8 v: г(о)с(под)и помози рабоу своемоу (O Lord, help thy servant); a pen trial of similar contents but probably written by the original copyist is found on f. 194 r. The last three letters, not easily legible, are the abbreviation of the scribe's name (Constantine). Most of the additions are corrections of the text. They supply syllables or words, together with the accompanying neumes, which had been omitted in the text by mistake (very often caused by homoeoteleuton). Such additions are normally provided with reference marks (e.g. ff. 15 r, 23 v, 59 r, 68 v, 84 r, 140 v, 173 v, 186 r). On ff. 185 r and v the neumes have not been added. On ff. 189 v and 190 v the initial capital Х has been added in the margin. In a few cases letters or words which belong to the rubrics have found their place as marginal additions (e.g. ff. 14 r, 78 v, 158 r, 159 r, 181 v, 182 r, 182 v, 183 r). On f. 180 r traces of a later addition can be seen above the last line.

The last folio of the MS, 204, is in rather a bad state. The parchment is worn, and the text is partly illegible, especially on the verso side, which is not reproduced in this edition. The recto side contains the end of the Koinonicon which started on the preceding page. After that there is a blank which has been filled out by pen trials. These consist of meaningless letters—among them rows of д, а and к—and three small phrases, which run as follows г(о)с(под)и соуди Гаврил(а) (O Lord, judge Gabriel(?)), поклонь отъ Фед(ора) (Prostration from Feodor (?)), г(оспод)и помози рабоу своемоу Къстантиноу оучити сѧ писати дai (O Lord, help thy servant Constantine to learn writing and grant ...). We have no possibility of deciding what sort of connexion the 2 first names have with the history of the book; it may safely be assumed, however, that the last name designates the scribe, Constantine, we met with in the pen trial of f. 194 r.

After these pen trials the important note occurs which enables us to date the MS from 1207. (See above p. VII). On the last four lines is written the incipit of the Koinonicon Блажени ıа же иврьра (= избьра) и [п]риатъ ıа господь (~ Μακάριοι οὓσ ἐξελέξω καὶ προσελάβου κύριε (Vat. Gr. 1606 f. 69 v; it may be mentioned that the normal Russian version employs the second singular like the Greek text.)). In *Blag. Kond.* (see below p. XIII) f. 100 v this Koinonicon is found in the 7th Mode under the rubric of the Dead; it is followed by the Koinonicon Въ памѧть правьдьныхъ (~ Μνήμη δικαίων (Vat. Gr. 1606 f. 150 v)). In our MS the order is reversed; the position as well as the different writing and neumation indicate that it has been added after the closing of the MS.—The ruling type of this folio contains 23 lines, which indicates that it was not originally intended for a neumated text.

The text of the verso side is almost illegible because of the fading of the ink. It seems to contain liturgical directions in connexion with the Vespers, which have nothing to do with the rest of the MS. Only the following words can be read comparatively distinctly слав(а) глас(ъ) ѕ' нѣд(ѣлѧ) ··· д(ь)н(ь)сь ··· въстрепеташа всем и г(о)с(под)и слав(а) ··· с(вѧ)ты б(ож)е с(вѧ)ты крепки и с(вѧ)ты бесмьртьны помилоуи насъ ···. There are no neumes. The handwriting is different from that of the rest of the MS.

From these observations we may conclude that f. 204 originally belonged to a non-musical

MS; traces of the *scriptio anterior* are found on the verso side. The recto side was empty and our scribe used it for finishing the Koinonicon Въ памѧть правьдьныхъ, which was intended to end the book; he added the pen trials and the colophon. Another scribe—perhaps much later—added the incipit of the Koinonicon Блажени ꙗ же, which actually belongs in this context.

The texts are translations from the Greek (except the original Russian Kontakia in honour of the Russian saints, Feodosy, and Boris and Gleb). The text of all the Russian Kontakion MSS seems to be essentially uniform, which shows us that a translation of some authoritative character must have existed on Russian soil already in the eleventh century. The translation follows the Greek word order and grammatical construction with amazing fidelity, which appears from a comparison of any passage with the Greek model. The Greek compounds have been translated literally: f. 46 v προαιώνιον ~ превѣчьнаго, f. 91 v θεοφθόγγουσ ~ богогласьныꙗ, f. 110 r θεόφρονοσ ~ богомѹдрьны, f. 145 v παντοδύναμε ~ вьсесильне. The Russian text can be characterized, not only as a translation, but also as an imitation of the Greek text. Nevertheless, the Russian text, as it appears in our MS, is, on the whole, clear and intelligible.

The language can be determined as East Slavonic on the basis of the usual symptoms, the most characteristic of which are: *u*: оу (ѹ) has replaced the Old Bulgarian nasal *ǫ*: ѫ (моученикъ, мѹжьство, премѹдрость). Similarly the nasal *ę*: ѧ has been replaced by *ia*: ꙗ, а (ꙗзыкъ, началъкъ or начатъкъ). (In a few instances ѧви сѧ is written for ꙗви сѧ which confirms the assumption that the letter ѧ has lost its original value and now simply represents the sound of *ia*). Furthermore the д has disappeared from the Old Bulgarian combination жд (рожьство, ражаѥть). It does not seem impossible that our MS was written in the North of Russia. It does not, however, exhibit such special features of the Novgorod dialect as the confusion of the letters ц and ч (12).

(12) These observations are partly based on E. Koschmieder, *Die ältesten Novgoroder Hirmologien-Fragmente*, 2, Munich, 1955, p. 38–43.

II.

THE CONTENTS AND THE CHARACTER OF THE MANUSCRIPT

and of other Russian Kontakaria

Like its Greek equivalent, the Russian Kontakarion comprises as its first and principal part the text and music for the hymns called Kontakia, as its second part—varying in extent and content—other hymns to be sung by the Psaltes. As to the structure and history of the Kontakion genre the reader is referred to E. Wellesz: *A History of Byzantine Music and Hymnography*, Oxford 1949, pp. 152–167 ff., and to Carsten Høeg's Introduction to the *Cont. Ashb.*, Copenhagen 1956, pp. 8–10. In previous literature on the Russian Kontakaria no mention is made—as far as I know—of purely literary Kontakaria (which play so important a part in Greek tradition). It must be noted, however, that I have been able to find one MS which seems to provide fresh evidence on the point, viz. the Kontakarion N° 107 of the Lenin Library, Moscow (13).

The Russian MSS—five in all—in which neumated Kontakia appear belong to the XIIth and XIIIth centuries, one of them perhaps even to the XIth. It was already pointed out by the first Russian scholars who treated the matter that the whole genre and the so-called Kontakarian notation came to an end in the pre-Mongolian period. The MSS are commonly designated as, respectively, the Typográfsky Ustáv, the Blagovéschensky Kondakár, the Uspénsky Kondakar, the Synodálny Kondakar, and the Lávrsky Kondakar.

The manuscript selected for the present publication is the *Uspensky Kondakar* or, more explicitly, the *Kondakar Uspenskogo Sobora*. It presents the advantages of being very clear, very complete, considerably accurate, representative of the group, and dated.

It is divided into two main sections; the independent quaternion numbering of these two sections (see above p. VIII) indicates that they originally constituted two separate parts (or 'books', if you like). I refer to the fact that an analogous division is found in the *Cont. Ashb.* (14). The first section contains the Kontakia of the Fixed Year from September to August, the additional Kontakia (the Consecration of a church, and Prayer Service of the Theotokos), and the Kontakia of the Movable Year from the Sunday of the Publican to All Saints' Sunday. The first section ends with the Resurrection Kontakia arranged according to the eight Modes.

The contents and arrangement of the Fixed Year Kontakia largely correspond to that

(13) It is designated as Кондакарь О(вщества) И(сторіи и) Д(ревностей) Р(оссійскихъ) N° 107; it dates from the XIVth century and comprises 120 folios. It contains the Kontakia of the Fixed and the Movable Year, but ends with Wednesday of the Great Kanon. As far as I know, musicologists do not seem to have paid attention to this MS, apparently because of its lack of neumes. But it must be mentioned that some opening lines and the whole text of the Kontakion of September 16th are provided with notation. It is moreover remarkable that in this MS most of the Kontakia are followed by one Oikos, sometimes even by two or three. In the choice of Oikoi it corresponds to the *Typ. Ust.*

(14) By this abbreviation I indicate *Codex Laurentianus Ashburnhamensis* 64 (published in facsimile as vol. IV of the main series of *Mon. Mus. Byz.*).

of the other Russian and Greek Kontakaria. The arrangement differs only from that of the *Syn. Kond.*, which begins with January.

The following two Kontakia are not found in any of the other four MSS: f. 28 v Праведьно плотъ and f. 56 v Окълмь душевьнъімь. In our MS the Kontakion of the Apostles Peter and Paul is dated June 30th; in the other four Kontakaria it is found under the 29th. Our MS brings two different Kontakia of the Martyress Euphemia, viz. Въ страдании (~ Ἐν τῇ ἀθλήσει) on September 16th and Подвигъі въ страдании (~ Ἀγῶνασ ἐν ἀθλήσει) on July 11th. The *Typ. Ust.* has in both cases Подвигъі въ страдании. The *Blag. Kond.* has both Kontakia, but has placed the second one on September 16th and the first one on July 11th. The *Lavr. Kond.* follows our MS. The *Syn. Kond.* has neither of these Kontakia. On September 23rd (the Conception of John the Baptist), the *Typ. Ust.* and the *Syn. Kond.* bring the Kontakion Веселить сѧ свѣтьло (~ Εὐφραίνεται λαμπρῶσ) at the place of Дроуже женихов̑ъ in the *Blag. Kond.* and our MS. (The *Lavr. Kond.* has a lacuna here). On October 18th (the Apostle Luke) the *Typ. Ust.* brings Оученикъ бъівъ божьствьнааго слова (~ Μαθητὴσ γενόμενοσ τοῦ θεοῦ λόγου) while our MS and all the others have Истиньнаго благочьстиꙗ. On January 17th (St. Antony) the *Typ. Ust.* offers Въ плъти съ анг(е)лъі (~ Ἐν σαρκὶ τοῖσ ἀγγέλοισ) while our MS, like the others, has На въісотѣ господь. On July 24th (the Martyrs Boris and Gleb), our MS brings two Kontakia, viz. Въсиꙗ дьньсь and Мученика Христова (15). The *Typ. Ust.* and the *Lavr. Kond.* only bring the first one. The *Syn. Kond.* places the second one on May 2nd; the *Blag. Kond.* has replaced the second Kontakion by Ѣще и оубьена бъіста. The second Kontakion on January 27th (St. John Chrysostom) appears in *Syn. Kond.* before the feast Troparia of the Nativity.

The position of the additional Kontakia between the Fixed and the Movable Year corresponds to that of the *Lavr. Kond.* In the *Blag. Kond.* they may have had the same position; actually they are not found in that MS, but a lacuna between August 2nd and the Sunday of the Publican makes this position possible. In the *Typ. Ust.* they have found their place after the Movable Year. In the *Syn. Kond.* they are placed after a lacuna which must have comprised the end of the Resurrection Kontakia.

As to the Kontakia of the Movable Year (Triodion and Pentecostarion) an almost complete correspondance between our MS and the other four Kontakaria can be stated. It is remarkable, however, that the Sunday of the Publican, the 2nd, 3rd, 4th, and 5th Sundays of the Fast do not occur in *Typ. Ust.* and *Syn. Kond.* (some of these are not found in the *Blag. Kond.* and the *Lavr. Kond.* either, apparently because of lacunae). Further it must be noted that corresponding to the six Kontakia on ff. 124 r–129 r, the *Blag. Kond.* offers only four, in the order 2, 1, 5, 4; it should perhaps be added that for the Kontakion on f. 124 r of our MS the figure in the rubric is defective; in the *Blag. Kond.* the same Kontakion is clearly assigned to the fourth Sunday of the Fast.

On ff. 144 r–152 v follows the octoechic collection of the Resurrection Kontakia (16). The position of this collection after the MovableYear conforms to the regular sequence of all the Russian MSS (in the *Typ. Ust.*, however, interrupted by the additional Kontakia). It should be noted, however, that the *Blag. Kond.* has combined this collection with the Resurrection Hypacoai (ff. 171 r–178 v); this combination is found also in the modern Russian Typicon.

The second part of our MS consists of Troparia, Stichoi, Hypacoai, and Koinonica. Con-

(15) These two Kontakia on ff. 99 v–100 v of the Russian Martyrs Boris and Gleb, together with that of the Russian Igumen Feodosy (May 3rd, f. 83 v) in our MS, form the only three Kontakia to which we can attribute Russian origin.

(16) The textual tradition of the Kontakion of f. 149 r Живоначальною дланию (~ Τῇ ζωαρχικῇ παλάμῃ) seems to be manifold. As mentioned in the footnote in the Table of Contents, the text differs from the Greek Paracletice. A third version is found in the *Typ. Ust.* and the *Blag. Kond.*

sequently this section does not form part of a Kontakarion in the proper sense, but may be regarded as a second section of a 'Psalticon'. The arrangement of the repertory varies from MS to MS. In the *Typ. Ust.* this repertory does not occur at all.

Ff. 153 r–170 v present a calendar group of Hypacoai (the ὑπακοή is here designated as катавасн) and Troparia plus Stichoi. We must assume that Въсиıа Христе (17) (~ Ἀνέτειλασ Χριστέ) was preceded by the Nativity Troparion Таıа роди сѧ (~ Λαθὼν ἐτέχθησ) plus Stichoi, which is the case in the *Syn. Kond.* This repertory—with a few exceptions—corresponds to the Graeco-Italian Psaltica Mes. 129 and Vat. Gr. 1606. But it must be mentioned that our MS and the *Lavr. Kond.* add three Troparia of the Exaltation of the Cross (ff. 168 v–170 v), the melodies (and, partly, texts) of which we have not been able to find in Greek sources. This difference may be due to the fact that the Slavic tradition sticks more strictly to ancient usage than the known Greek Psaltica. The position of these Cross Troparia in the end of the calendar group is strange. The *Blag. Kond.* places them (fragments only) at the proper place immediately after the Nativity of the Theotokos.

On ff. 171 r–177 v follows the octoechic collection of Resurrection Hypacoai. The *Blag. Kond.* combines these with the Resurrection Kontakia (see below p. XVII). The *Lavr. Kond.* brings them, like our MS, as a separate item after the Resurrection Kontakia. In the *Syn. Kond.* they are missing; it may be assumed, however, that originally they had the same position as in the *Lavr. Kond.*; the lacuna in the *Syn. Kond.*, which cuts the end of the Resurrection Kontakia, may have engulfed the Hypacoai too. In the Greek sources they are put together with the Resurrection Koinonica, which in our MS follow on ff. 183 v–190 v.

When the Table of Contents was already printed off, Professor Oliver Strunk pointed out the analogy between the text of ff. 181 r–183 v and the τροπάρια ἀναστάσιμα which end the Orthros Service: Σήμερον σωτηρία τῶ κόσμω and Ἀναστὰσ ἐκ τοῦ μνήματοσ (Saliveros' Horologion, p. 108). It may be added that in the modern Russian Typicon they are placed in the collection of the Resurrection Troparia, Hypacoai, and Kontakia. The first one is used in the 1st, 3rd, 5th, and 7th Modes; the second one in the 2nd, 4th, 6th, and 8th Modes. They do not occur in any of the other Russian MSS.

For the section of ff. 181 r–183 v I have not found any exact parallels, neither Russian nor Greek. The text on f. 181 r, which is also found in the *Syn.Kond.* (see below p. XVIII), may be the Russian equivalent of the Greek Eisodicon Δεῦτε προσκυνήσωμεν, one of the two Eisodica which are found at any rate in the two Cryptenses Γγ 1 and Γγ 7 (Asmatica). The order in these two MSS is: two Eisodica, Trishagion, Doxa, Trishagion, Ὅσοι εἰσ Χριστόν, and Doxa. In our MS a similar order is found; only one of the Eisodica is missing as well as the two Trishagia. On the other hand one Troparion Крьстѹ твоıемѹ and a third Doxa are added. In the *Lavr. Kond.* a somewhat similar group is found between the Troparia of the Exaltation of the Cross and the Nativity. The order is here: Крьстоу твоıемоу, Ѥлико (~ Ὅσοι), Придѣте (~ Δεῦτε). There is no Doxa.

The rest of the MS comprises Koinonica. On ff. 183 v–190 v come the 2 Resurrection Koinonica in 8-fold octoechical repetition, with intonations in the rubrics. The *Blag. Kond.* combines them with the Koinonica of the Calendar. The *Syn. Kond.* brings the Anastasima on the last folio of the MS after the calendar collection of Koinonica. The *Lavr. Kond.* offers neither these nor any of the other Koinonica. As already mentioned, in the Greek MSS this collection is combined with the Resurrection Hypacoai.

On ff. 191 r–202 r the Koinonica largely follow the calendar order. Professor Oliver Strunk informs me that the rubric on f. 193 r На с(вѧ)таıа с(вѧ)т(ъı)хъ designates the Koinonicon

(17) In the Table of Contents—somewhat inconveniently—rendered as Возсıалъ ıеси Христе, a form which I simply took over from A. v. Maltzew's *Menologion der Orthodox-Katholischen Kirche des Morgenlandes*, vol. I, Berlin 1900.

as belonging to November 21st (the Presentation of the Virgin in the Temple), a feast which in Greek sources too is often designated, by a sort of abbreviation, as Τὰ Ἅγια τῶν Ἁγίων. The footnote in the Table of Contents must be corrected accordingly. F. 194 must be placed between ff. 202 and 203 (see above p. VIII). Thus the Calendar ends with the Dormition of the Theotokos Чашю съпасенија (~Ποτήριον σωτηρίου). The whole book ends—if we take into consideration the above mentioned transposition of f. 194—with three Koinonica for special occasions, viz. the Consecration of a church, the Great Fast, and the Dead. (As to f. 204 v, see above p. XI). The repertory is largely the same in the *Blag. Kond.* and the *Syn. Kond.* Only the texts beginning on ff. 193 r, 196 v, 199 v, 194 v are not found in either of them. In the *Blag. Kond.* the whole collection of Koinonica is split up octoechically. In the *Syn. Kond.* the arrangement of this repertory seems to be most casual (see below p. XVIII).

The repertory in these MSS conforms approximately to the Greek model. The order of the contents finds a parallel in the Cryptensis Γγ 5, which also ends with a collection of Koinonica.

The oldest of all the Russian Kontakaria is the so-called *Typografsky* (or *Pskovsky*) *Kondakar*. Previously it belonged to the Typography Library of the Patriarchate (the Holy Synod) in Moscow, with the call number 142. It is now kept in the Tretiakov Gallery in the same city. From many points of view, it is by far the most interesting MS of the whole group, but, from our special point of view, it presents the disadvantage of comprising only the first part of a full Kondakar (in the widest sense of the word) (or 'Psalticon'); and we have not been given the possibility of getting photographs of it, let alone of publishing it in our *Monumenta*. This Ustav (~Τυπικόν) (18) actually contains 126 folios (size: 21.5 by 24.2 cm.), but from an analysis of the quaternions we may assume that originally it consisted of more than 208 folios; it counts 26 numbered gatherings, 9 of which have been lost. Some of the extant gatherings are incomplete, and the end of the MS is lacking. The beginning of the MS has been lost.

Ff. 1 r–21 r give the end of the liturgical directions for the days of the Triodion and the Pentecostarion periods. The ff. 21 v–24 r contain sections with the following titles: а се о кадизмахъ како под(о)бакт(ь) п҇ѣт(и) кад(измы) (how to sing the Cathismata), о панюхидѣ да бываеть же паноухида (about the Pannychis), о слоужбахъ (about the services). On f. 24 r the Kontakarion starts with the title: конъдакарь съ б(ого)мь починаемъ. This section contains the Kontakia arranged according to the Fixed and the Movable Year. A large number of the Kontakia are provided with neumes. As mentioned above, the neumated Kontakia are preceded by the plain text without repeated vowels and without notation. With the exception of the second Kontakia of St. Nicholas and St. John Chrysostom, all Kontakia are followed by the Oikos. The Kontakion for the Saturday of Apocreos is the only example of a Kontakion followed by two Oikoi. The Oikos is not provided with neumes; but in one single case the Oikos has been written twice like the Kontakia; in the second text, space is left for neumes, but in fact they have never been written. This is the Oikos Христово врачьство (~Τὸ τοῦ Χριστοῦ ἰατρεῖον) after the Kontakion Доуше моја доуше моја (~Ψυχή μου ψυχή μου); it is placed on Wednesday (!) of the Fifth Week of the Fast (the Great

(18) This commonly accepted pars pro toto designation of the MS was less preposterous when the volume was complete. Judging from the quaternion figures of f. 10 and f. 17 ('9' and '10', respectively), we may assume that the Typikon originally occupied 80 folios.—Such a combination of an Ustav + a Kondakar (or a Τυπικόν + a Ψαλτικόν) is unique, to the best of my knowledge. It is worth while mentioning that, in every respect, the Typikon and the Kondakar seem to have been intended from the beginning to form a whole.

Kanon). On f. 58 v–64 r the Acathistus is given in a full and rather surprising form (19).

After the Movable Year follows a series of Kontakia plus Oikoi for special occasions (e.g. the Consecration of a Church, Prayer Service of the Theotokos) and the octoechic cycle of Resurrection Kontakia and Oikoi.

On ff. 97 r–109 v we find, under the rubrics Начатъкъ б(ог)ъ г(осподь), an octoechic cycle consisting of the collection of small Alleluiaria, textually corresponding approximately to that found in the Graeco–Italian Psaltica, combined with Apolytikia, Theotokia, and ὕμνοι τριαδικοί, and the Anabathmi in a form expanded with groups of Stichoi. Each Mode begins with Богъ господь и яви ся намъ. Благословленъ грядъи въ имя господьне (~Θεὸσ κύριοσ καὶ ἐπέφανεν ἡμῖν. Εὐλογημένοσ ὁ ἐρχόμενοσ ἐν ὀνόματι κυρίου).

The last three Modes are missing because of a lacuna of two gatherings between ff. 109 and 110. Ff. 110 r–117 r contain a Feast Alleluiarion, the contents of which largely conforms to Greek tradition (see the *Cont. Ashb.* ff. 200 r–244 v), in a modal arrangement (I, V, II, VI, IV, VIII) which differs from the one used in the other octoechic cycles in Russian and Byzantine MSS. I remind the reader that the same order is adopted in Gregorian Chant. Ff. 117 v–125 v contain a collection of Stichera in the eight Modes. On f. 125 v is found the beginning (a lacuna follows) of Къ б(огороди)ци прилѣжьно нынѣ притьцѣмъ (~Τῇ θεοτόκω ἐκτενῶσ νῦν προσδράμωμεν). The *Typ. Ust.* indicates it as a Kontakion in the 4th Mode, while the Greek Horologion and the modern Russian Typicon bring it as a θεοτοκίον ἀπολυτίκιον. F. 126 gives us the fragment of a new collection of Resurrection Kontakia; in fact, we here read parts of the three last ones; in this collection, however, the Oikoi do not follow. The ending of the MS is lacking.

From the XIIth century dates the *Blagoveschensky Kondakar*, which is kept in the Public Library in Leningrad under the call number Q.I.N° 32. This is a very beautiful MS. The parchment is perfect and the writing of letters and neumes represents a very distinct style (one is tempted to say 'personal' or even 'affected' style) when compared with the other Kontakaria. The MS is incomplete; in its present state it contains 130 folios. After the normal Kontakia of the Fixed and the Movable Year, follows an octoechical collection of Hypacoai and Resurrection Kontakia, the Hypacoai of the Nativity of the Theotokos (including the remarkable case of a Greek Hypacoe written with Slavic letters, Симерон то продитикон, on f. 84 v) and of St. Michael. After the Troparia of the Nativity of Christ follows the fragments of two texts; the former, of which only the last part has been preserved, is a Hypapante text (Kontakion?; I have not been able to locate it in other sources); the latter is the Повелѣно чьто таино (~Τὸ προσταχθὲν μυστικῶσ), which appears in the Horologion as a

(19) On f. 58v we read the Cuculion Възбраньноумоу воеводѣ (Τῇ ὑπερμάχω στρατηγῶ), which belongs to the Annunciation (25th March). A lacuna (an analysis of the quaternions shows that one sheet is lacking in the 15th gathering; the lacuna between ff. 58 and 59 thus comprises one folio) has cut the end of the Cuculion and the first two stanzas, plus part of the third, in the series of 24 numbered stanzas. After each stanza follow the refrains sung by the people, лю(дие): after the odd-numbered stanzas: Радоуи ся невѣсто неневѣстьная (Χαῖρε νύμφη ἀνύμφευτε); after the even stanzas: Аллѣлоугиа ('Αλληλουΐα). After the 6th, 12th, 18th, and 24th stanzas it is indicated that the soloist пѣвьць (ψαλτήσ) sings the Cuculion, followed by the people's refrain: Яко избывъ отъ зълъ бл(а)годарения; I have not located an equivalent of this refrain in Greek sources. It should be noted that the MS does not indicate the stanzas as Kontakia and Oikoi as is the case in later Russian Acathistus books. This treatment of the Acathistus in the *Typ. Ust.* is particularly interesting, because in Russia the Acathistus was to play a most important role, different from Greek use. In Russia it was an independent genre very apt for Russian religious poetry. The numerous hymns of this kind, printed in special books (Акафистники) are frequently sung at the Evening Service in the Russian church even to-day. For the Greek model, see the *Cont. Ashb.* ff. 1r–44r and 108r–112v, Introduction pp. 19–22, and E. Wellesz, *The Akathistos Hymn, Mon. Mus. Byz., Transcripta IX*, Copenhagen 1957.

ἀπολυτίκιον αὐτόμελον on Saturday of the Fifth Week of the Fast (Saturday of the Acathistus). These fragments are not neumated, but space has been reserved for neumes. The second one contains intonations in the text (e.g. анеане·ее·е on f. 94 r) (20). After a lacuna follows the end of an octoechical collection of Koinonica for Epiphany, Hypapante, the Annunciation, Palm Sunday, Easter Saturday, the Exaltation of the Cross, the Holy Apostles, the Transfiguration, All Saints, the Dead, the Nativity of Christ, Mid Pentecost, Ascension, Pentecost, and the Fast. Each Mode begins with the Koinonica Радѹите сѧ (~ Ἀγαλλιᾶσθε) and Хвалите (~ Αἰνεῖτε). After the Trishagion is placed a collection of Resurrection Pasapnoaria (Бьсѧко дꙑханиıе) in the eight Modes, and the Megalynarion Аггели въходъ (~ Ἄγγελοι τὴν εἴσοδον), belonging to the service of Τὰ Ἅγια τῶν Ἁγίων (November 21st). The Polyeleoi are arranged in the octoechical order, and so is the 'Asmaticon' (Азматикъ), in which we find the Τὴν οἰκουμένην and Ὁ θεόσ μου in Greek, written with Slavic letters. Then follow the 11 Exapostilaria and Stichera, a Theotokion, and two Troparia in honour of the Theotokos. On the verso side, the last folio offers a Troparion in honour of St. George, which I have not found elsewhere, in a hand-writing representing a style of its own.

In the Historical Museum in Moscow is kept a Kontakarion known as the *Synodalny Kondakar*. Previously it belonged to the Slavonic Collection of the Patriarchal Library, and it is provided with the number 777. In Gorsky and Nevostruev's catalogue of Slavic MSS of the Synodal Library it is numbered 522; the description is found in the 3rd section, 2nd part, p. 384–389. It dates from the XIIIth century. It is incomplete and consists of 112 folios. It measures 11 by 14.5 cm. It contains the Kontakia of the Fixed Year, beginning with January and ending with December; then follow some further supplementary Kontakia for dates of January, February, May, and August. The Movable Year includes Kontakia from the Sunday of the Prodigal Son to All Saints' Sunday. The Resurrection Kontakia seem to be arranged in an octoechic cycle which is incomplete because of a lacuna. After theKontakia of the Prayer Service of the Theotokos, follow the Troparia plus Stichoi of the Nativity and the Epiphany. Under the rubric Антиѳ(онъ) г'·вход(ъ) (3rd Antiphon, the Entrance) the Troparion Придѣте поклонимъ сѧ (~ Δεῦτε προσκυνήσωμεν) has found its place. Then follow the Koinonica of the calendar. The disposition is most bewildering: Great Thursday, Easter, The Apostles, The Angels, Whitsunday, the Dead, the Great Fast, Mid Pentecost, New Year, the Nativity (or Dormition?) of the Theotokos, the Exaltation of the Cross, the Nativity of Christ, Ascension, All Saints, and the Transfiguration. The MS ends with the two Resurrection Koinonica Радуите сѧ (~ Ἀγαλλιᾶσθε) and Хвалите (~ Αἰνεῖτε).

The *Lavrsky Kondakar* Nº 23 from the Trinity Monastery (Lavra) of St. Sergius is kept in the Lenin Library in Moscow (21). This XIIth century MS contains 115 folios with Kontakia of the Fixed and the Movable Year, Resurrection Kontakia, Hypacoai in the eight Modes, Feast Hypacoai, and Troparia with Stichoi; on the last folio are added the Kontakia of two Saints, Oleksy and Nikolai. It must be pointed out that the value of the MS is diminished by an extraordinarily great number of lacunae.

(20) F. 94v was published by N. D. Uspensky in his paper Византийское Пение в Киевской Руси, in *Akten des XI. Internationalen Byzantinisten-Kongresses 1958*, Munich 1960 (the table facing p. 647).

(21) This MS is described in *Описание Славянских Рукописей Библиотеки Свято-Троицкой Сергиевой Лавры*, Moscow, 1878; in the copy of the book which is kept in the Lenin Library the author's name Иером(онахъ) Арсений has been added with a pencil.

III.

MUSICAL ASPECTS

Notation.

The present edition is the first publication of a MS with the special Old Russian Kontakarian Notation, Кондакарная Нотация. This notation, which is only found in the above-mentioned (p. XIII) few MSS from the XIIth–XIVth centuries, faces musicologists with a series of enigmas as to its origin and interpretation. So far the Kontakarian Notation has not been the object of special studies. Students of Old Russian Chant (22) have all paid some attention to the Kontakarian Notation, but they have mainly worked on the notation of the Hirmologia and the Sticheraria, which, enigmatic though it is, presents the advantage of a continuous stream of written tradition which carries us from the oldest times to the present day.

The question of the origin of the Kontakarian Notation has always been treated in close connection with the question of Russian neumes in general. All scholars agree that we have before us a notation which is somehow dependent on an unknown Greek model. But as to the degree of this dependence, opinions are widely different.

D. V. Razumovsky calls the attention to the Byzantine Notation as the model of the Russian neumes. He regards the *znamenny rospev* as Graeco-Slav music with its roots in Old Greek Church Chant and moulded on Slav soil where it acquired a peculiar semiography, different from the old Greek semiography. He does not put forward any special theory as to the origin of the Kontakarian Notation; but he points out that the Kontakion singing belongs to the first period of *Greek* singing (*grechesky rospev*) in Russia (23). St. Smolensky maintains that the Old Russian notation "znamennaia notatsiia" is a "purely Russian, ingenious invention", rooted in that Russian Christianity which existed long before the "baptism of Russia" under Olga and Vladimir. He admits that the notation must have been created "under indirect influence of the Greek theorists"; still, he says, it is mainly a Russian achievement. He is convinced that this applies to the Kontakarian Notation as well (24). V. M. Metallov, on the other hand, asserts that the notation in the Russian liturgical books was preceded by the Graeco-Syriac and the Byzantine semiographies (25).

(22) It should be noted that also historians of the Russian Church, like e.g. Archbishop Makary, deal with these old notations; see Макарій, *Исторія Русской Церкви*, II, St. Petersburg, 1868, pp. 246–254.

(23) Дмитрій Разумовскій, *Церковное Пѣніе въ Россіи*, I–III, Moscow 1867–69, esp. p. 155 and p. 111.

(24) Ст. Смоленскій, *О Древне-Русскихъ Пѣвческихъ Нотаціяхъ*, St. Petersburg 1901, pp. 26–27. On the following pages (27–30) St. Smolensky sums up his observations on the Kontakarian Notation in the following four points: (1) This notation is used, not only in Kontakia, but also in many texts which are subordinated to the eight Modes; (2) the Kontakarian Notation represents only an episode in the history of the Old Russian Chant; (3) the graphic relation between the Greek neumes and the Kontakarian signs is more than tenuous; even if some of the signs resemble each other, this does not imply that they have had the same musical meaning; (4) different Kontakarian redactions of identical texts exhibit significant differences in the signs.

(25) В. М. Металловъ, *Русская Симіографія*, Moscow, 1913, p. 109. He was followed by Oskar von Riesemann in his book: *Die Notationen des alt-russischen Kirchengesanges*, Leipzig 1909, p. 20.

After the Revolution there was a pause in Russian research in this field. Only A. V. Preobrazhensky continued his studies of Old Russian Chant. He concludes that the Russian makers of Chant (песнотворцы) took over the form wholesale (text and music) from the Greek tradition and thus did not create anything new in this respect (26). This conclusion no doubt applies also to the Kontakarian Notation.

An authoritative survey of the work done by these eminent Russian musicologists is given in the standard work by Nik. Findeizen, *Очерки по Истории Музыки в России*, vol. I, Moscow 1928.

More recently M. V. Brazhnikov, using statistical methods, has tried to throw new light upon the palaeographic problems of the development of the Chant from the XIIth to the XVIIIth centuries. This method, however, does not seem to give us the clue to the solution of the historical and musical problems, neither of the neumatic notation in general, nor of the Kontakarian Notation (27).

Musicologists in the West have approached the problems of Old Russian Chant in different ways. Mme Palikarova Verdeil throws light upon an essential side of the Kontakarian Notation, stressing the similarities between the Russian Notation and the Greek use of two kinds of neumes, the so-called Great Hypostases and the small signs (28). E. Koschmieder has published in facsimile the oldest Hirmologion fragments from Novgorod, side by side with the same texts and their neumes from a (perfectly understandable) XVIIth century Russian MS, and with a transcription on the staff from that MS. Unfortunately Koschmieder's fruitful procedure cannot be transplanted into the Kontakion field, as there is no later usage with which we can compare (29). C. Høeg considers the Kontakarian Notation from the angle of its formulae (30). This is also the method adopted by M. Velimirović in his studies upon the Slavic Hirmologia (31).

The present Introduction is not the proper place for an analysis of the notation and its problems. In order to present the neume material of our MS, I shall merely give an inventory of all the current elements of the notation without any discussion of the hypothetical interpretation of them.

The elements (or units) are divided into two groups: *A*: those which are used above one single syllable, and *B*: those which are used above two or more syllables; at least 11 units can be used as well above one as above more syllables (Table *A*: 15, 24, 25, 27, 29, 33, 50, 52, 60, 62, 63). Of these numbers 15, 33, and 52 seem to be used predominantly above more syllables.

(26) А. В. Преображенский, *Культовая Музыка в России*, Leningrad, 1924, p. 11.

(27) М. В. Бражников, *Пути Развития (и задачи расшировки) знаменного Роспева XII–XVIII веков*, Leningrad, Moscow, 1949.—Recently, the Russian scholar N. D. Uspensky, who is a specialist on Old Russian liturgy, has treated the problems of the *Byzantine Chant in Kievan Russia* in a paper published in *Akten des XI. Internationalen Byzantinisten-Kongresses* 1958, Munich 1960, pp. 643–654, in Russian.— It should be mentioned, furthermore, that N. Trubetskoy touches on these problems in the article *Русское Православное Церковно-Богослужебное Пение* in *Журнал Московской Патриархии* 10, 11, 12, 1959. Trubetskoy sticks to more traditional methods, as does V. M. Beliaiev in his various articles (See Velimirović, *Byz. Elem.* (note 31), p. 29, note 40).

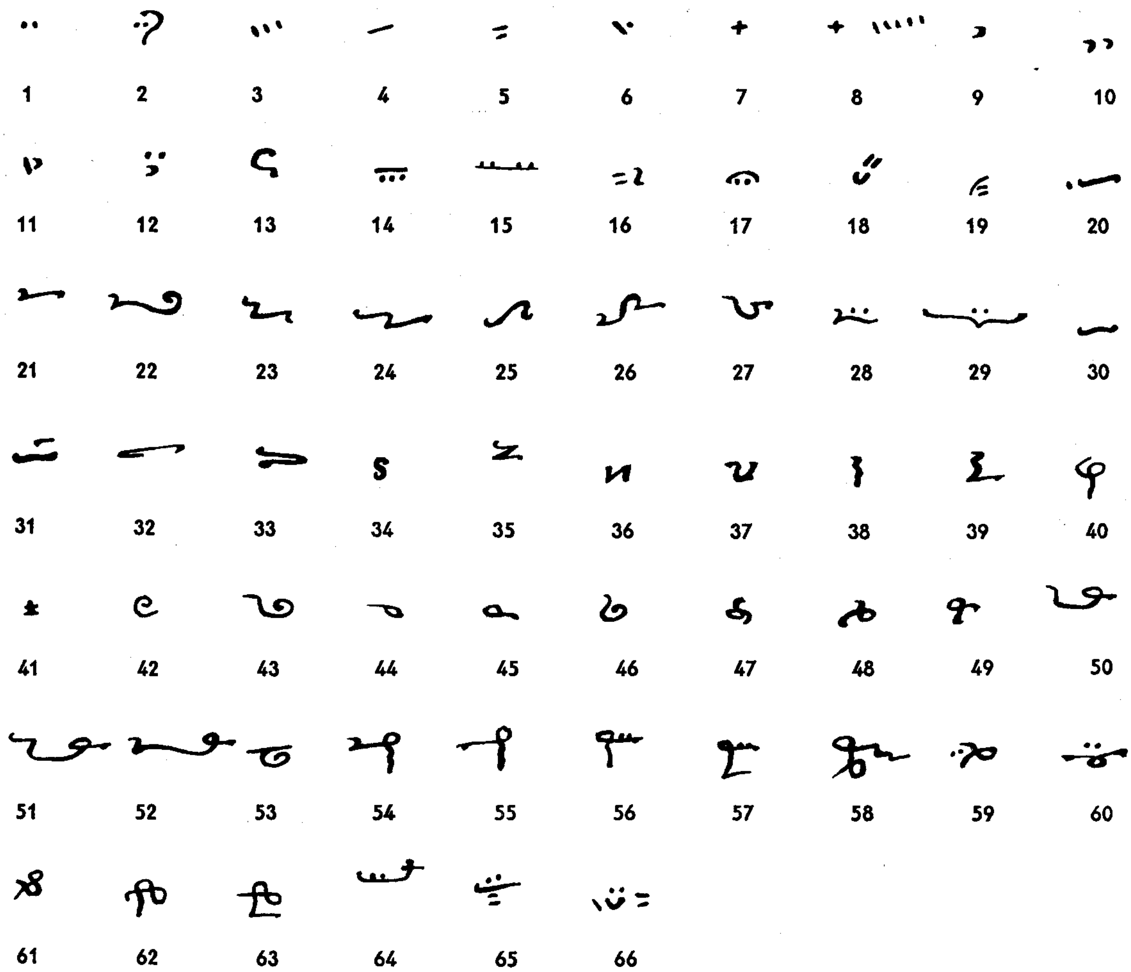
(28) R. Palikarova Verdeil, *La Musique Byzantine*, pp. 140–146.

(29) Erwin Koschmieder, *Die ältesten Novgoroder Hirmologien-Fragmente*, 1, Munich 1952.

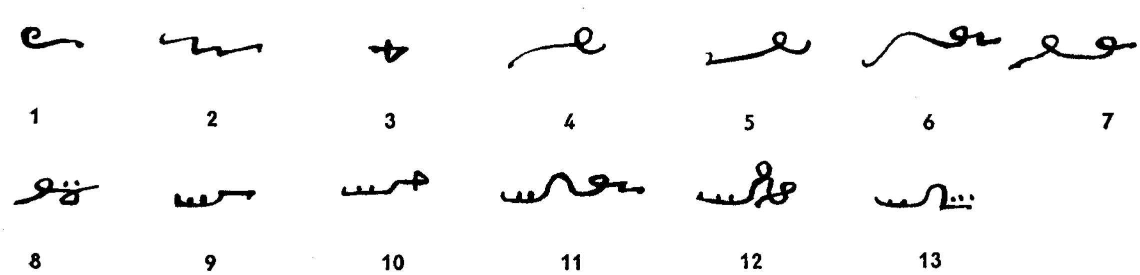
(30) Carsten Høeg, *The Oldest Slavonic Tradition of Byzantine Music* (in *Proceedings of the British Academy*, XXXIX, pp. 37–66), London 1953. See also his paper, *Ein Buch altrussischer Kirchengesänge*, in *Zeitschrift für slavische Philologie*, XXV, 1956, pp. 261–284. For the general use and character of the formula principle, which Egon Wellesz most happily introduced into the study of Byzantine music, see now Christian Thodberg, *The Tonal System of the Kontakarium*, Copenhagen 1960 (*Hist. Filos. Medd., Dan. Vid. Selsk.*, 37,7).

(31) Miloš M. Velimirović, *Byzantine Elements in Early Slavic Chant: the Hirmologion*, Copenhagen 1960 (*Mon. Mus. Byz., Subs.* Vol. IV).

A


1 2 3 4 5 6 7 8 9 10
11 12 13 14 15 16 17 18 19 20
21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40
41 42 43 44 45 46 47 48 49 50
51 52 53 54 55 56 57 58 59 60
61 62 63 64 65 66

B


1 2 3 4 5 6 7
8 9 10 11 12 13

In some cases it is—of course—difficult to decide how far the reduction into 'elements' should be carried. It may suffice to point out that two dots (*A* 1) occur as well (1) combined with certain other elements (such as *A* 4 and *A* 21), as (2) in irreducible combinations with certain 'great signs', applied to more than one syllable, and (3) above the letters or signs which are placed in the text line but obviously have no linguistic meaning (see below) (32).

A comparison with the other Slavic Kontakaria shows that the neume material is principally the same in all of them, and that in the five MSS the same formulae occur—*grosso modo*— in the same places. The neumes of our MS and the *Syn. Kond.* and the *Lavr. Kond.* are closely related in style and writing technique; they seem to represent a tradition slightly different from that of the *Typ. Ust.* and the *Blag. Kond.*

Like the other Russian Kontakaria our MS uses a notation in the Stichoi (f. 153 v ff.) very similar to that of the contemporary and slightly later Sticheraria and Hirmologia (33).

Modes, Intonations etc.

In the rubric of each hymn a signature assigns it to a Mode, гласъ (~ἦχοσ). While the Greek ἦχοι are divided into four authentic Modes, each of which is paired with a plagal Mode, our MS—like the whole Russian tradition—simply counts the гласы from one to eight, (corresponding to the sequence 1, 2, 3, 4 authent., 1, 2, 3, 4 plag.), without distinguishing in the nomenclature between authentic and plagal Modes. In the octoechic cycle of Resurrection Koinonica (ff. 183 v–190 v), these modal indications are followed by the syllables of the so-called Intonations: in the first Mode ананєанєє, in the second нєєєанєс, etc. The Intonations are not provided with neumes, but the repetition of vowels shows that they were intended to be sung (34). Meaningless syllables of the same kind are used in the final Alleluia of the Koinonica, e.g. f. 190 v аагна·хааа·ȣа·аȣа·ахаȣаа·ааа·ȣа·лєхєєȣє·єєєєхєхє·є·єхєєєȣє·є·ȣєєєȣє·єхє·ȣєєє·лȣгна, and f. 192 v алєєє·нєєєнанєхєєȣє·є·ȣєєє·ȣєнєєȣє·нєнаанєє·єȣєє·єхєȣєє·єєєлȣгна (35).

As has been already mentioned, we meet in the text lines certain signs which no doubt have some musical function. The most common of these are ӵ ѧ̈ ї̈ѵ; less frequent are г̂

(32) In order to facilitate the checking of the evidence used, I here give references to the folios and lines (I count only text lines) from which I have copied the 'elements' (or 'units') grouped in the Conspectus.

A. 1: 3v, l. 1; 2: 12v, l. 10; 3: 29v, l. 4; 4: 3v, l. 8; 5: 3v, l. 9; 6: 3v, l. 6; 7: 3v, l. 1; 8: 3v, l. 1; 9: 3v, l. 5; 10: 9r, l. 10; 11: 3r, l. 9; 12: 3v, l. 8; 13: 14v, l. 4; 14: 3v, l. 5; 15: 9r, l. 10; 16: 5r, l. 10; 17: 7v, l. 10; 18: 3v, l. 5; 19: 5v, l. 3; 20: 3v, l. 2; 21: 3v, l. 5; 22: 13v, l. 3; 23: 16v, l. 2; 24: 12r, l. 5; 25: 4v, l. 7; 26: 31v, l. 2; 27: 4v, l. 11; 28: 5r, l. 7; 29: 9r, l. 7; 30: 3v, l. 4; 31: 3v, l. 6; 32: 6r, l. 9; 33: 4v, l. 11; 34: 3r, l. 9; 35: 5v, l. 5; 36: 5v, l. 10; 37: 5r, l. 9; 38: 3v, l. 10; 39: 3v, l. 3; 40: 12r, l. 10; 41: 5v, l. 8; 42: 5v, l. 4; 43: 11r, l. 2; 44: 4r, l. 2; 45: 5r, l. 4; 46: 11r, l. 6; 47: 3v, l. 4; 48: 7r, l. 1; 49: 5r, l. 10; 50: 5v, l. 6; 51: 3v, l. 9; 52: 6v, l. 11; 53: 11r, l. 6; 54: 4r, l. 10; 55: 3v, l. 4; 56: 4r, l. 2; 57: 23v, l. 4; 58: 27r, l. 8; 59: 6r, l. 7; 60: 27r, l. 2; 61: 18r, l. 2; 62: 10v, l. 9; 63: 4v, l. 1; 64: 12v, l. 2; 65: 165r, l. 1; 66: 9r, l. 5.

B. 1: 8r, l. 5; 2: 11r, l. 8; 3: 3v, l. 1; 4: 8v, l. 11; 5: 4r, l. 7; 6: 13r, l. 3; 7: 18r, l. 8; 8: 12r, l. 3; 9: 4v, l. 8; 10: 8v, l. 2; 11: 5r, l. 6; 12: 8r, l. 10; 13: 8v, l. 7.

(33) A description of this notation is found in R. Palikarova Verdeil, *La Musique Byzantine*, pp. 146–187.

(34) Intonations with neumes are found in the *Blag. Kond.*, e. g. ff. 93v–94 v in the incomplete Повелѣно чьто таино (~Τὸ προσταχθὲν μυστικῶσ). The first Intonation нєагнєєє alone forms the rubric; in the text the following Intonations occur: анєанє·єє·є·с, нєанєєє·с, анєанє·єє·с, нєанє·єє·с, анаанєанє·є·наа·аа·наа, анаааа·гїа, нєагнє, ааа·наагна, наа·наа, наа·наа, нєагна.

(35) Cf. *Cont. Ashb.* Intr. p. 27.—In this connexion we want to call the attention to the wide use in later time of the extended melodic formulae called *ananaiki* and *fiti*, for the history of which it is important to keep in mind these old formulae.

(e.g. f. 102 r, l. 10), (e.g. f. 104 r, l. 4), (e.g. f. 113 v, l. 6). In the neume lines we find a set of partly different signs, distinct from the rest of the neumes. The most frequent one is (e.g. f. 58 v, l. 9), besides, there are examples of (e.g. f. 41 v, l. 8), (e.g. f. 3 v, l. 11), and (e.g. f. 121 r, l. 11). Furthermore at least one of the signs from the text lines may be placed among the neumes, viz. (e.g. f. 182 v, l. 11).

In spite of the undeniable fact that the way in which these signs are used and—partly—their shape recall the use of medial signatures in Greek tradition, there are many problems to be solved which must be left to later investigations.

The first section of the MS, the Kontakarion proper (ff. 1–152), contains 143 Kontakia. 27 are Idiomela (without Proshomoea), the rest constitute 18 Proshomoea groups in each of which one melody is the prototype (αὐτόμελον in the terminology of recent theorists). Thus the musical material of that section of our MS is reduced to 45 melodies.

As to the distribution in Modes, in Idiomela, and in Proshomoea groups, our MS agrees with the other Russian Kontakaria; through the following comparison with the *Cont. Ashb.* the perfect correspondence between Greek and Russian tradition will be demonstrated. The few instances of divergence from the Greek Menaeon (Editio Vaticana), which have been pointed out in notes of the Table of Contents (*ad* 96 v, 132 v, 133 r, 139 v), are not important in this connexion as a comparison with the *Cont. Ashb.* establishes perfect correspondence in all these cases. A comparison with this MS will further show that the *Cont. Ashb.* and the *Cont. Usp.* have 38 Kontakion-tunes in common. The *Cont. Ashb.* has two tunes which are not found in our MS, viz. N° 21 Ἐν σαρκὶ τοῖσ ἀγγέλοισ, and N° 59 Ὡσ ἀγαπητά, and that our MS has seven Kontakia which are not found in the *Cont. Ashb.*, viz. the following Idiomela without Proshomoea: f. 2 v Прѡ законоу, f. 10 r Дѣвьства добротоу, f. 37 r Свѣтьлыимь житиѥмь, f. 67 v Злата чистаго, and f. 113 r Ꙗко вышьнꙗꙗ; and further, from the Proshomoea groups, f. 19 v Кръви твоихъ, and f. 116 v Обꙗтиꙗ.

In detail the comparison works out as follows:

USP. KOND.

I Mode.

f. 118r	Ѥгда придеши	+5 Proshomoea.
f. 72v	Оутробѹ	+2 Proshom.
f. 116v	Обꙗтиꙗ	+4 Proshom.
f. 67v	Злата чистаго	

In all: 15 Kontakia,
among which 4 Idiomela.

II Mode.

f. 1v	Вышьнихъ	+21 Proshomoea.
f. 43r	Рѹкописанаго	+3 Proshom. (36)
f. 91v	Твьрдыꙗ	+4 Proshom.
f. 108r	Въ молитвахъ	+3 Proshom.
f. 19v	Кръви твоихъ	+1 Proshom.
f. 96v	Подвигы	+1 Proshom.

CONT. ASHB.

I Authentic Mode.

N° 24	Ὅταν ἔλθησ	+1 Proshomoeon.
N° 22	Ὁ μήτραν	

In all: 3 Kontakia,
among which 2 Idiomela.

II Authentic Mode.

N° 1	Τὰ ἄνω	+5 Proshomoea.
N° 15	Χειρόγραφον	+1 Proshom.
N° 49	Τοὺσ ἀσφαλεῖσ	
N° 56	Τὴν ἐν πρεσβείαισ	+1 Proshom.
N° 51	Ἀγῶνασ	

(36) One of these is Нынѣ свѣтьлыи f. 124r, which through a scribal error is assigned to гл. ѕ′. In the *Blag. Kond.* (f. 58r) Нынꙗ свѣтьлы is also indicated as belonging to the 6th Mode, but in that MS it is classed as a Proshomoeon to Ѥ же о насъ.

f. 2v Про законоу
f. 3r Архистратиже божи
f. 10v Величиꙗ твоꙗ
f. 20r Благодать
f. 98v Пророче
f. 135r Радость

In all: 45 Kontakia,
among which 12 Idiomela.

Nº 9 Ἀρχιστράτηγε θεοῦ
Nº 5 Τὰ μεγαλεῖα σου
Nº 8 Οἱ τὴν χάριν
Nº 52 Προφῆτα
Nº 41 Τὸ χαῖρε
Nº 21 Ἐν σαρκὶ τοῖσ ἀγγέλοισ

In all: 18 Kontakia,
among which 11 Idiomela.

III Mode.

f. 47r Дѣва дьньсь +16 Proshomoea.

In all: 17 Kontakia,
among which 1 Idiomelon.

III Authentic Mode.

Nº 16 Ἡ παρθένοσ σήμερον +4 Proshomoea.

In all: 5 Kontakia,
among which 1 Idiomelon.

IV Mode.

f. 5r Възнесъı сѧ +10 Proshomoea.
f. 54v Ꙗви сѧ +13 Proshom.
f. 4r Иоакимъ и Ана
f. 113r Ꙗко въıшьнѧꙗ

In all: 27 Kontakia,
among which 4 Idiomela.

IV Authentic Mode.

Nº 3 Ὁ ὑψωθεὶσ +4 Proshomoea.
Nº 19 Ἐπεφάνησ +4 Proshom.
Nº 2 Ἰωακεὶμ καὶ Ἄννα

In all: 11 Kontakia,
among which 3 Idiomela.

V Mode.

f. 103r Подобьникъ +1 Proshomoeon.
f. 111r Предътеча

In all: 3 Kontakia,
among which 2 Idiomela.

I Plagal Mode.

Nº 53 Μιμητὴσ +1 Proshomoeon.
Nº 57 Ἡ τοῦ προδρόμου

In all: 3 Kontakia,
among which 2 Idiomela.

VI Mode.

f. 139v Є же о насъ +7 Proshomoea.
f. 48v Преже дьницѣ
f. 55r Плътьнаго
f. 105v Пьрвое насѣꙗнъ бъıсть
f. 114v Застоупьнице
f. 127v Доуше моꙗ
f. 130r На престолѣ
f. 119v Премѹдрости

In all: 15 Kontakia,
among which 8 Idiomela.

II Plagal Mode.

Nº 44 Τὴν ὑπὲρ ἡμῶν +3 Proshomoea.
Nº 17 Ὁ πρὸ ἑωσφόρου
Nº 20 Τὴν σωματικὴν
Nº 54 Πρῶτοσ ἐσπάρησ
Nº 58 Προστασία
Nº 31 Ψυχή μου
Nº 32 Τῷ θρόνῳ
Nº 25 Τῆσ σοφίασ

In all: 11 Kontakia,
among which 8 Idiomela.

VII Mode.

f. 107r На горѣ +1 Proshomoeon.
f. 125r Оуже пламеньное

In all: 3 Kontakia,
among which 2 Idiomela.

VIII Mode.

f. 143r Ꙗко начѧтъкы +3 Proshomoea.
f. 78r Възбраньномȣ +2 Proshom.
f. 121r Вѣроу Христовȣ +1 Proshom.
f. 10r Дѣвьства добротоу
f. 37r Свѣтьлъıимь житиемь
f. 117v Съ свѧтъıми
f. 121v Неисписаное
f. 132v Насъ ради
f. 134v Аще и въ гробъ
f. 135av Любопъıтьною
f. 141r Апостольское
f. 142r Егда съшьдъ

In all: 18 Kontakia,
among which 12 Idiomela.

In the MS in all:
143 Kontakia, among
which 45 Idiomela.

III Plagal Mode, Barys.

N° 55 Ἐπὶ τοῦ ὄρουσ +1 Proshomoeon.
N° 29 Οὐκέτι φλογίνη

In all: 3 Kontakia,
among which 2 Idiomela.

IV Plagal Mode.

N° 47 Ὡσ ἀπαρχάσ +4 Proshomoea (37).
N° 30 Τῇ ὑπερμάχῳ +1 Proshom.
N° 26 Πίστει Χριστοῦ

N° 23 Μετὰ τῶν ἁγίων
N° 27 Ὁ ἀπερίγραπτοσ
N° 37 Τὸν δι' ἡμᾶσ
N° 39 Εἰ καὶ ἐν τάφῳ
N° 40 Τῇ φιλοπράγμονι
N° 45 Τῶν ἀποστόλων
N° 46 Ὅτε καταβάσ
N° 59 Ὡσ ἀγαπητά

In all: 16 Kontakia,
among which 11 Idiomela.

In the MS in all:
70 Kontakia, among
which 40 Idiomela.

(37) One of these is Τῆσ παρθενίασ τὸ κάλλοσ (*Cont. Ashb.* N° 4). It may be doubted, however, whether it is really a Proshomoeon of Ὡσ ἀπαρχάσ. If we regard it as an Automelon (corresponding to Дѣвьства добротоу), the number of Greek Automela in the IVth Plagal Mode will be 12, and we get 41 Greek Automela in all instead of 40.

IV.

HISTORY OF THE MANUSCRIPT

As to the origin of the MS two data are relevant, viz. the colophon on f. 204 r (see above p. VII), which tells us that it was written in 1207 A.D., and the linguistic form (language and orthography), which places the MS in the East Slavonic area, perhaps in the North of Russia (see above p. XII). As to the later history, the MS contains some librarians' notices which are likely to have been inserted in the XIXth century, viz. on f. 10 r: Сія Книга Московскаго Большаго Успенскаго Собора. 1854 года ('This book belongs to the Great Uspensky Cathedral in Moscow. 1854'). The same notice is found on f. 20 r. A rather modern-looking hand on f. 84 v gives this observation: Пропускъ 9, 10, 18 Мая ('Omission of May the 9th, 10th, and 18th'). On f. 135 a r another hand has added: 135 Листъ повторен(ъ) два раза ('Folio 135 is repeated twice'). On f. 193 v a notice runs as follows: При перемѣтѣ листовъ по двухъ листахъ рядомъ выстовлено число 135, но число 188, пропущено; а потому всѣхъ листовъ сто девяносто три. ('In the foliation the number 135 has been written on two adjoining folios, but the number 188 has been omitted; and thus there are in all 193 folios'). On f. 204 r, finally, this notice is written: Всѣхъ листовъ въ сей рукописи двѣста четыре ('The folios in this manuscript total 204'). Another notice on the same folio is unintelligible because it is largely covered by a strip. Except for the notices on ff. 10 r and 20 r, which may have been written by the same hand, the handwritings of the additions differ. The principal importance of these notices is that they prove that as late as 1854 the MS belonged to the Uspensky Cathedral of Moscow, and further, that it has been the object of various 'revisions' in the XIXth century. And the note on f. 193 v indicates that at some time the folios following f. 193 were separated from the bulk of the book.

Another piece of evidence is afforded by the catalogue of the Uspensky MSS in the Patriarchal Library, which was published in 1895 by G. I. Istominy (38). He informs us that the transfer of that collection to the Synodal Library took place in 1895, and he explicitly indicates that the MS No. 9 comprises 204 ff.; this means that the last gathering had been recovered at that time.

Finally, it seems convenient to recall here that the MS cannot have been written for the use of the Kremlin Uspensky Sobor, for the simple reason that this Cathedral did not exist in the year 1207, in which our MS was completed. And we may add that the fact that the Kremlin Uspensky Sobor was built as late as 1479 gives evidence that our MS cannot have

(38) Istominy, who made a description of the MSS from Uspensky Sobor on the occasion of the transference, counts 204 folios in our MS. A full description of it is not available in any Library Catalogue. It is not included in the great work of A. V. Gorsky and K. I. Nevostruiev, *Описаніе Славянскихъ Рукописей Московской Синодальной Библиотеки*, which appeared in 5 volumes in Moscow in 1855–69, because at that time the Synodal Library was not yet in possession of the Uspensky Collection. The 6th volume, which appeared in Moscow in 1917, does not by far complete the work so powerfully initiated by Nevostruiev and Gorsky.

been included in the Library of that Cathedral for any practical purposes; I remind the reader that we must assume that the Russian Kontakarian tradition to which our MS belongs completely ceased some time about the end of the XIIIth century (see above pp. XIII).

It may have been transferred to the Kremlin Sobor because this Church became a famous centre of Old Russian Chant for centuries (39). But another hypothesis seems more attractive. It is a wellknown fact that the Uspensky Sobor in the Kremlin of Moscow was meant to carry on the great traditions of the Vladimir Uspensky. It was built on the model of the Vladimir Uspensky during the reign of Ivan III (1462–1505), which brought about the final breakdown of the Tatar regime which had rested so heavily on most of Russia from 1237 to 1380.

Our MS, which was most certainly a precious treasure already at its genesis, must have been intended for one of the most prominent and imposing centres of ecclesiastical life in Russia. It is natural to think of the Uspensky Sobor in Vladimir. Indeed, Prince Andrei Bogoliubsky (1157–74), who moved his residence from Suzdal to Vladimir and built the Cathedral there, attached great aspirations to Vladimir in the rivalry of Russian principalities; and his successor, Vsevolod III (1176–1212), during whose reign our MS was written, even took the title of Grand-Duke of Vladimir instead of Kiev. It is pretty certain that a splendid and authoritative Kontakarion must have been available for the divine services at the Cathedral in this new and ambitious centre of Russia. And it does not seem fanciful to conjecture that at the consecration of the Kremlin Uspensky, which took place in 1479, some precious MSS have been transferred to the new Dormition Cathedral from what may be considered the Mother Church in Vladimir.

As long as it stayed in the Kremlin Uspensky we may assume that it was venerated as a fine relic from a great period of Russian Chant, but, apparently, it aroused neither practical nor scholarly interest.

As mentioned above (p. XXVI), it was transferred from the Uspensky Cathedral to the Moscow Synodal Library in 1895. The Soviet Government Decree of January 1918 about the separation of the Church from the State declared church possessions to be national property. Fortunately our MS, together with many other cultural treasures, got through the tumultuous years of revolution and civil war intact, thanks to the steps taken by the then Soviet Government on the special initiative of Lenin. The manuscripts and books of the Patriarchal (Synodal) Library are now kept in Moscow in public institutions such as the Lenin Library, the Central Archives of Old Acts, the Tretiakov Gallery, and the Historical Museum, the rich Manuscript Section of which includes our MS.

Even here it has led a rather unnoticed existence; in the eyes of the learned world another Kontakarion, the Blagoveschensky Kondakar, has occupied the position as the real representative Old Russian Kondakar (40). Therefore, we feel it as a great privilege that the *Monumenta Musicae Byzantinae* have been given the opportunity of focussing on it the attention of scholars interested in Russian music, literature and language of that age of prosperous activity and intense rivalry; we regard this manuscript, ingeniously conceived and beautifully written on fine parchment – perhaps somewhere in the circuit of the glorious city of Vladimir – by Constantine in the year 1207 A.D., as one of its finest achievements.

(39) See D. Razumovsky, *op.cit.* (see above p. XIX) p. 194.

(40) As a matter of fact the *Blag. Kond.* is used as source of information in practically all books which deal with the Kontakarian Notation. Specimens are reproduced in facsimile in many of these books and papers.–I call attention, however, to the fact that one page of the *Typ. Ust.* (f. 24 v) was published (under the call number 1206) in wonderful facsimile already in Bishop Savva's *Палеографическіе Снимки съ греч. и слав. Рукоп. Моск. Син. Библ.*, VI–XVII *вѣка*, Moscow 1863 (Table IV of the *Дополненія*).

Note about THE TABLE OF CONTENTS

For practical reasons it was necessary to print off the Table of Contents before the composition of the Introduction, and at that in small instalments. This inconvenient and harassing procedure has had as result that the Table contains some mistakes which otherwise could have been avoided; I refer the readers to pp. VIII and XV of the Introduction where some corrections suggested by Professor Oliver Strunk are mentioned.—When I refer in the foot-notes to Greek MSS, I sometimes use the call numbers of the kind Γγ 6 (without antecedent) for Codices Cryptenses, and the abbreviation Vat.Gr. for Vaticanus Graecus 1606, and the abbreviation Mes. for Codices Messanenses.—Because a comprehensive index of the hymns contained in mediaeval Greek Kontakaria and Psaltica, including old Slavonic hymns of the same species, is in preparation, in this Table of Contents incipits of Greek models are normally given only where they occur in corresponding contexts in modern Greek liturgical books.

TABLE OF CONTENTS

Kontakia of the Fixed Year

Sept.

1v 1st Симеѡна стълпника. гл. в'. самогл. Въішьниҳъ ища и съвъішьними [съв]ъкоуплаꙗ сѧ (~Τὰ ἄνω ζητῶν τοῖσ κάτω συναπτόμενοσ)

2v 5th С(вѧ)т(а)го пр(о)рока Захарьꙗ. гл. в'. самогл. Про законоу въсиꙗ свѧтитель

3r 6th Архистратига Михаила. гл. в'. самогл. Архистратиже божи (~Ἀρχιστράτηγε θεοῦ)

4r 8th На рож(ь)ство с(вѧ)тыꙗ б(огороди)цѧ. гл. д'. Иоакимъ и Ана поношениꙗ беща (~Ἰωακεὶμ καὶ Ἄννα ὀνειδισμοῦ ἀτεκνίασ)

5r 14th На въздвижение ч(е)стьнаго кр(ь)ста. гл. д'. самогл. Възнесъі сѧ на крьстъ волею (~Ὁ ὑψωθεὶσ ἐν τῷ σταυρῷ ἑκουσίωσ)

6v 16th С(вѧ)тыѧ м(оу)ч(е)н(и)цѣ Едимьѣ. гл. д'. ⟨под.⟩ В(ъ)знес(ъі сѧ). Въ страдании своемь добрѣ подвиза сѧ (~Ἐν τῇ ἀθλήσει σου καλῶσ ἠγωνίσω)

7v 20th С(вѧ)т(а)го моуч(еника) Еоустадиꙗ. гл. в'. ⟨под.⟩ Въіш(ь)ниҳ(ъ). Моукъі христовъі волею примъ (~Τὰ πάθη Χριστοῦ σαφῶσ μιμησάμενοσ)

8v 23rd З(а)чатье Iѡ(ан)а пр(едъ)т(е)ча. гл. в'. под. Подвигъ въ стра(дании). Дроуже жениҳовъ свѣтильниче

10r 24th С(вѧ)тыꙗ пьрвом(оу)ч(е)н(и)цѣ Θеклъі. гл. и'. самогл. Дѣвьства добротоу въсиꙗла еси (~Τῆσ παρθενίασ τῷ κάλλει ἐξέλαμψασ)

10v 26th Иѡана бо(го)словьцѧ. гл. в'. самогл. Величиꙗ твоꙗ оуното къто исповѣсть (~Τὰ μεγαλεῖα σου παρθένε τίσ διηγήσεται)

Oct.

11v 1st Ап(о)с(то)ла Ананиѣ. гл. в'. под. Въ м(о)л(и)твах(ъ). Ꙗко въ молитваҳъ теплаго застоупьника (~Ὁ ἐν πρεσβείαισ θερμότατοσ ἀντιλήπτωρ)

12v 3rd О(ть)ца Дионисиꙗ. гл. и'. под. Възбрань. Небесьнаꙗ прешьдъ врата доуҳъмь (~Τὰσ οὐρανίουσ διαβὰσ πύλασ ἐν πνεύματι)

13v 6th С(вѧ)т(а)го ап(о)с(то)ла Θомъі. гл. д'. ⟨под.⟩ Ꙗви сѧ д(ь)н(ь)сь. Премоудрости благодати напълненъ (~Ὁ θείασ χάριτοσ πεπληρωμένοσ)

14r 7th С(вѧ)тою моуч(еникоу) Сергиѧ и Вакҳа. гл. в'. ⟨под.⟩ Въіш(ь)ниҳ(ъ). Оумъ на врагъі моужьскъі опълчиста (~Τὸν νοῦν πρὸσ ἐχθροὺσ ἀνδρείωσ παρατάξαντεσ)

15r 12th С(вѧ)тыҳ(ъ) моуч(еникъ) Прова Тарҳа и Андроника. гл. в'. под. Въіш(ь)ниҳ(ъ). Троица намъ славоу ꙗвивъше (~Τριάδοσ ἡμῖν τὴν δόξαν ἐμφανίσαντεσ)

16r 18th С(вѧ)т(а)го ап(о)с(то)ла Лоукъі. гл. в'. ⟨под.⟩ Твьрдъі. Истиньнаго благочьстиꙗ проповѣда

17r 21st О(ть)цѧ нашего Лариона. гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Ꙗко свѣтильника незаҳодимаго (~Ὡσ φωστῆρα ἄδυτον)

18r 23rd С(вѧ)таго ап(о)с(то)ла брата г(о)с(подь)нѧ Иакова. гл. д'. ⟨под.⟩ Възнесъіи. Отьцѧ единочѧдое богъ слово (~Ὁ τοῦ πατρὸσ μονογενὴσ θεὸσ λόγοσ)

19v 26th С(вѧ)т(а)го м(оу)ч(е)н(и)ка Димитриѧ. гл. в'. самогл. Кръви твоиҳъ строуꙗми Димитрие (~Τοῖσ τῶν αἱμάτων σου ῥείθροισ Δημήτριε)

Nov.

20r 1st С(вѧ)тою Козмъі и Дамьꙗна. гл. в'. самогл. Благодать примъша ицѣление (~Οἱ τὴν χάριν λαβόντεσ τῶν ἰαμάτων)

21r 6th Павла исповѣдника. гл. в'. ⟨под.⟩ Въіш(ь)ниҳъ. Облиставъ на земли ꙗко звѣзда (~Ἀστράψασ ἐν γῇ ὡσ ἄστρον)

22r 8th Архистратига Миҳ(а)ила. Ко(н)д(акъ)

п(ѣ)с(н)и сьмтаб(ра) въ ѕ'. Reference to 6. sept.

22v 11th С(вѧ)т(а)го м(оу)ч(е)н(и)ка Минꙑ. гл. д'. под. Яви сѧ д(ь)н(ь)сь. Коньство оставилъ еси врѣменьное

23r 11th Ѳеωдора игꙋмена стꙋдинскаг(о). гл. в'. под. Въш(ь)них(ъ). Постьничьское равьно ангеломъ

24r 12th С(вѧ)т(а)го о(ть)ца Іω(ан)а м(и)л(о)стиваго. гл. в'. под. Въш(ь)них(ъ). Богатьство свое расточилъ еси (~Τὸν πλοῦτον τὸν σὸν ἐσκόρπισας)

25r 13th Іωана злат(о)оустаго. гл. ѕ'. под. Е же о насъ. Отъ небесъ прималъ божию благодать (~Ἐκ τῶν οὐρανῶν ἐδέξω τὴν θείαν χάριν)

26v 14th С(вѧ)т(а)го ап(о)с(то)ла Ѳи(ли)па гл. и'. под. Яко начат(ъкꙑ). Оученикъ и дроугъ твои (~Ὁ μαθητὴς καὶ φίλος σου)

27v 16th С(вѧ)т(а)го ап(о)с(то)ла Матьѳѣа. гл. д'. ⟨под.⟩ Възнесꙑ. Мꙑтарьское иго отъвьргъ (~Τοῦ τελωνίου τὸν ζυγὸν ἀπορρίψας)

28v 20th Пред(ъ)праз(дьнь)ство с(вѧ)тꙑꙗ б(огороди)цѧ введен(и)ю. гл. а'. под. Егда придеш(и). Правьдьно плодъ Иоакима и Анꙑ приноситъ сѧ

29v 21st На введеник с(вѧ)тꙑѧ б(огороди)ца. гл. д'. под. Възнесꙑ. Пречистаꙗ цьркꙑ съпасова (~Ὁ καθαρώτατος ναὸς τοῦ σωτῆρος)

31r 25th С(вѧ)щеном(оу)ч(е)н(и)ка Климѧнта. гл. в'. ⟨под.⟩ Тврьдꙑѧ. Истиньнаго свѧщеноносьна вьсѣмъ

32r 28th Стефана новаго. гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Яко преже въсиавъ Стефане (~Ὡς προλάμψας Στέφανε)

33r 30th С(вѧ)т(а)го ап(о)с(то)ла Андрѣꙗ. гл. в'. под. Въ м(о)л(и)твах(ъ). Моужьствоу тьзоименитьна богогласиꙗ (~Τὸν τῆς ἀνδρείας ἐπώνυμον θεηγόρον)

Dec.

34r 4th С(вѧ)тꙑꙗ Варварꙑ. гл. д'. под. Възнесꙑи. Въ троици благовѣрьно поемомꙋ (~Τῷ ἐν τριάδι εὐσεβῶς ὑμνουμένῳ)

35r 5th С(вѧ)т(а)го о(ть)ца Савꙑ. гл. а'. под. Оутровꙋ д(ѣ)в(и)ч(ю). Житие благочьстиво на земли

36r 6th С(вѧ)т(а)го о(ть)ца Николꙑ. гл. г'. ⟨под.⟩ Д(ѣ)ва д(ь)ньсь. Въ мурѣхъ свѧтꙑи свѧтитель (~Ἐν τοῖς μύροις ἅγιε ἱερουργός)

37r 7th С(вѧ)т(а)го о(ть)ца Николꙑ попраздьньство. гл. и'. самогл. Свѣтьлꙑимь житиемь облиставъ

38r 9th Зач(ѧ)тие с(вѧ)тꙑꙗ Аньнꙑ. гл. д'. ⟨под.⟩ Яви сѧ д(ь)ньс(ь). Праздьноуеть дьньсь вьселенаꙗ Анино зачѧтие (~Ἑορτάζει σήμερον ἡ οἰκουμένη τὴν τῆς Ἄννης σύλληψιν)

38v 11th Данила стълпника. гл. в'. ⟨под.⟩ Въш(ь)нихъ. Вꙑшьнихъ желаꙗ отъ нижьнихъ преставль сѧ

39v 12th С(вѧ)таг(о) о(ть)ца Спиридона. гл. в'. ⟨под.⟩ Въш(ь)нихъ. Любъвию ꙋꙗзвенъ Христовою (~Τῷ πόθῳ τρωθεὶς Χριστοῦ)

40v 13th С(вѧ)тꙑхъ моуч(еникъ) Еоустратиꙗ. гл. в'. ⟨под.⟩ Въ м(о)л(и)твах(ъ.) Свѣтильникъ ꙗви сѧ свѣтьлꙑи (~Φωστὴρ ἐφάνης λαμπρότατος)

41v 13th А сь тѣмъ же. гл. ѕ'. под. Е же о нас(ъ). На земли добле подвизавъшихъ сѧ

43r 17th С(вѧ)тꙑх(ъ) трии отрокъ. гл. в'. самогл. Рꙋкописанаго образа непочьтъше (~ἦχ. πλ. β'. Χειρόγραφον εἰκόνα μὴ σεβασθέντες)

44r 20th Игнатиꙗ б(ог)оносьца. гл. г'. под. Д(ѣ)ва д(ь)ньсь. Свѣтьлꙑхъ ти подвигъ (~Τῶν λαμπρῶν ἀγώνων σου)

45r 22nd С(вѧ)тꙑꙗ м(оу)ч(е)н(и)цѣ Анастасьѣ. гл. в'. Въш(ь)нихъ. Иже въ напастьхъ и въ бѣдахъ (~Οἱ ἐν πειρασμοῖς καὶ θλίψεσιν)

46r 24th Пред(ъ)праз(дьньство) рож(ь)ствꙋ. гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Дѣва дьньсь превѣчьнаго въ вьртьпѣ (~Ἡ παρθένος σήμερον τὸν προαιώνιον λόγον ἐν σπηλαίῳ)

47r 25th На рож(ь)ство Х(ри)с(то)во. гл. г'. самогл. Дѣва дьньсь пребогатаго ражаеть (~Ἡ παρθένος σήμερον τὸν ὑπερούσιον τίκτει)

48v 26th На съборъ с(вѧ)тꙑѧ б(огороди)цѧ. гл. ѕ'. самогл. Преже дьницѣ отъ отьцѧ без(ъ) матере роди сѧ

49r 27th С(вѧ)т(а)го пьрвом(оу)ч(е)н(и)ка. гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Владꙑка въчера намъ (~Ὁ δεσπότης χθὲς ἡμῖν)

50v 29th Младеньць. гл. ѕ'. ⟨под.⟩ Е же о нас(ъ). Въ Виѳлеомѣ рожьшю сѧ цьсареви

Sunday after Christmas.

51v Нед(ѣлю) по рожьствѣ Х(ри)с(то)вѣ памят(ь) с(вя)тыихъ Д(а)в(и)да Иосифа Иякова. гл. а'. Ѥгда придеш(и). Ликъ пророчьскы праздьнꙋѥть божественѣ

Jan.

53r 1st С(вя)таг(о) о(ть)ца Василья. гл. д'. ⟨под.⟩ Яви ся д(ь)нес(ь). Яви ся стълпъ непоколѣблемыи (~ Ὤφθης βάσις ἄσειστος)

53v 5th Пред(ъ)праз(дьньство) просвѣщенија. гл. г'. ⟨под.⟩ Д(ѣ)ва д(ь)н(ь)сь. Иωрданьскыми водами очищаѥть мира

54v 6th На б(ог)оявление. гл. д'. самогл. Яви ся дьнесь вселенѣи и свѣтъ тво⟨и⟩ господи (~ Ἐπεφάνης σήμερον τῇ οἰκουμένῃ καὶ τὸ φῶς σου κύριε)

55r 7th На с(ъ)боръ с(вя)т(а)го Иω(ан)а предътеча. гл. ѕ'. ⟨самогл.⟩ Плътьнаго ти пришьствија ꙋбоявъ ся (~ Τὴν σωματικήν σου παρουσίαν δεδοικὼς)

56v 10th Григорья Ноусьскаг(о). гл. а'. ⟨под.⟩ Обятия о(ть)ча.*) Окъмь дꙋшевьнымь бъдя святителю (~ Τὸ ὄμμα τῆς ψυχῆς γρηγορῶν ἱεράρχα)

57v 11th Пр(е)п(о)д(о)б(ь)наго о(ть)ца нашего Θеодосија. гл. и'. под. Възбраньно(моу). Насаженъ въ дворѣхъ (~ Πεφυτευμένος ἐν αὐλαῖς)

59r 14th С(вя)ты(и)х(ъ) о(ть)ць изъбьеныих(ъ) въ Синаи и въ Раиѳѣ. гл. д'. ⟨под⟩. Възнесъи ся. Земльныихъ и тьлѣньныхъ насложенија

60r 16th Поклонение веригам(ъ) Петра. гл. в'. ⟨под.⟩ Выш(ь)них(ъ). Камень Христосъ камение вѣрьнаго (~ Ἡ πέτρα Χριστὸς ὁ τὴν πέτραν τῆς πίστεως)

61r 17th О(ть)ца Янтония. гл. д'. ⟨под.⟩ Яви ся д(ь)н(ь)сь. На высотѣ господь въздьржанија

61v 18th Яѳанасья. ⟨гл.⟩ ѕ'. ⟨под.⟩ Ѥ же о насъ. Бездьна намъ повелѣнии

63r 20th С(вя)таг(о) о(ть)ца Ѥуѳимья. гл. и'. под. Яко начятък(и). Въ чьсть нѣмь рожьствѣ ти (~ Ἐν τῇ σεπτῇ γεννήσει σου)

64r 22nd Моуч(еника) Янастаса. гл. а'. под. Ѥгда придеш(и). Божьствьнаго ꙋченика и съшьствьника (~ Τὸν θεῖον μαθητὴν καὶ συνέκδημον)

65r 25th С(вя)таг(о) о(ть)ца Григорья б(ог)осло(вьца). гл. в'. под. Твьрдыя. Свѣтодая медоточивыимь ти языкъмь

66v 27th Пренесение мощьм(ъ) Іω(ан)а злат(о)ꙋстаго. гл. а'. ⟨под.⟩ Ѥгда придеш(и) б(ож)е. Възвесели ся таино чьстьная цьркы (~ Εὐφράνθη μυστικῶς ἡ σεπτὴ ἐκκλησία)

67v 27th Я се дроуг(ыи) ⟨кондакъ⟩ томоу ж(е) ⟨святомоу⟩. гл. а'. самогл. Злата чистаго ти языка словеса

68v 28th Ѥфрѣма соурина. гл. в'. под. Выш(ь)нихъ. Часъ присно прозьря (~ Τὴν ὥραν ἀεὶ προβλέπων)

69v 29th Пренесение мощьм(ъ) Игнатия. гл. д'. ⟨под.⟩ Яви ся д(ь)н(ь)сь. Отъ въстока дьньсь въсиявъ (~ Ἐξ ἑώας σήμερον ἐξανατείλας)

70v 31st С(вя)тою Кюра Іω(ана). гл. г'. ⟨под.⟩ Д(ѣ)ва д(ь)н(ь)сь. Отъ божествьныя благодати (~ Ἐκ τῆς θείας χάριτος)

Febr.

71v 1st Пред(ъ)праздьньство вънесения г(о)с(подь)ня. гл. а'. под. Обятия о(ть)ча. Ликъ ангельскъ да дивить ся

72v 2nd На ꙋсрѣтение. гл. а'. самогл. Оутробꙋ дѣвичю освяти (~ Ὁ μήτραν παρθενικὴν ἁγιάσας)

74r 9th С(вя)таг(о) м(оу)ч(е)ника Никифора. гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Възвысивъ ся славьне господьнею любъвию (~ Πτερωθεὶς ἀοίδιμε τῇ τοῦ κυρίου ἀγάπῃ)

75r 11th С(вя)таг(о) моуч(еника) Власья. гл. в'. ⟨под.⟩ Выш(ь)них(ъ). Божествьная вѣя цвѣтъ неꙋвядающии (~ Ὁ θεῖος βλαστὸς τὸ ἄνθος τὸ ἀμάραντον)

76r 24th Обрѣтение глав(ы) Іω(ан)а. гл. в'. ⟨под.⟩ Выш(ь)них(ъ). Пророче божии и предътече благодати (~ Προφῆτα θεοῦ καὶ πρόδρομε τῆς χάριτος)

March

76v 9th С(вя)тых(ъ) моуч(е)никъ м'. гл. ѕ'. под. Ѥ же ω насъ. Вьсе воиньство мира (~ Πᾶσαν στρατιὰν τοῦ κόσμου)

78r 25th На бл(а)говѣщение. гл. и'. самогл. Възбраньномꙋ воеводѣ (~ Τῇ ὑπερμάχῳ στρατηγῷ)

---

*) The Greek Menaeon gives as melody reference Χορὸς ἀγγελικός.

April

79r 23rd С(вѧ)таг(о) м(оу)ч(е)н(и)ка Георгиꙗ. гл. д'. ⟨под.⟩ Въꙁнесъıи. Въꙁдѣланъ богъмь (~ Γεωργηθεὶσ ὑπὸ θεοῦ)

80v 25th С(вѧ)таг(о) ап(о)с(то)ла Марька. гл. в'. ⟨под.⟩ Въıш(ь)них(ъ). Съ въıше приимъ благодать (~ Ἐξ ὕψουσ λαβὼν τὴν χάριν)

81v 30th С(вѧ)таго ап(о)с(то)ла Иꙗкова. гл. в'. под. Въıш(ь)них(ъ). Гласа божиꙗ ѹслъıшавъ (~ Φωνῆσ θεϊκῆσ ἀκούσασ)

May

82v 2nd С(вѧ)таг(о) о(ть)ца Ѩданасиꙗ. гл. в'. под. Кръвии тво(их)ъ. Правовѣриꙗ насадивъ повелѣниꙗ (~ Ὀρθοδοξίασ φυτεύσασ τὰ δόγματα)

83v 3rd С(вѧ)т(а)го о(ть)ца Феодосьꙗ игѹмена. гл. г'. ⟨под.⟩ Д(ѣ)ва д(ь)н(ь)сь. Звѣздѹ дьньсь рѹсьскѹю почьтѣмъ

84v 8th Іw(ана) бо(го)слова. ко(н)д(акъ) ищи сьмьтѧбрѧ кѕ' Reference to 26th sept.

85r 20th М(оу)ч(е)н(и)ка Фалелѣа. гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Мѹчеником ъ състрадальникъ (~ Τῶν μαρτύρων σύναθλοσ)

86r 21st С(вѧ)таг(о) ц(ѣ)с(а)рѧ Костѧнтина. гл. г'. Д(ѣ)ва д(ь)н(ь)сь. Єлена любъвию нынѣ Христово дрѣво

June

87r 8th Пренесениꙗ мощьмъ с(вѧ)таг(о) м(оу)ч(е)н(и)ка Феодора стратилата сего памѧт(ь) и въ а' нед(ѣлю) пос(та). гл. в'. под. Въıш(ь)них ъ. Мѹжьствъмь дѹша въ вѣрѹ (~ Ἀνδρεία ψυχῆσ τὴν πίστιν)

88r 11th Ѩп(о)с(то)ла Вардоломѣѧ. гл. д'. ⟨под.⟩ Ѩви сѧ д(ь)н(ь)сь. Ꙗви сѧ велие сълньце (~ Ὤφθησ μέγασ ἥλιοσ)

89r 24th На рож(ьство) Іw(ана). гл. г'. под. Д(ѣ)ва д(ь)н(ь)сь. Неплодъı дьньсь Христова предътечю (~ Ἡ πρὶν στεῖρα σήμερον Χριστοῦ τὸν πρόδρομον)

90r 28th С(вѧ)тою Кюра и (І)w(н)а. ⟨гл.⟩ в'. ⟨под.⟩ Рѹкопис(анаго). Великое врачьство вьселенъıꙗ

91v 30th С(вѧ)тою ап(о)с(то)лоу Петъра и Павла. гл. в'. самогл. Твьрдъıꙗ и богогласьнъıꙗ (~ Τοὺσ ἀσφαλεῖσ καὶ θεοφθόγγουσ)

July

93v 1st С(вѧ)тою Козмъı и Дамьꙗна. ко(н)д(акъ) п(ѣ)с(н)и ноꙗбрѧ въ а'. Reference to 1st nov.

94r 2nd Положение ризъı с(вѧ)тъıѧ б(огоро)ди)ца. гл. д'. под. Въꙁнесъı(и). Одѣние вьсѣмъ вѣрьнъıмъ (~ Περιβολὴν πᾶσι πιστοῖσ)

95v 8th С(вѧ)таг(о) моуч(еника) Прокопьѣ. гл. в'. ⟨под.⟩ Въıш(ь)них(ъ). Божественою рьвьностию Христовою (~ Τῷ ζήλῳ Χριστοῦ τῷ θείῳ)

96v 11th С(вѧ)тъıѧ м(оу)ч(е)н(и)цѣ Єоуфимьѣ. гл. в'. самогл. Подвигъı въ страдании (~ Ἀγῶνασ ἐν ἀθλήσει)*

98r 15th С(вѧ)т(а)го моуч(еника) Кюрика ⟨и⟩ Иѹлит(ъı). гл. д'. ⟨под.⟩ Ѩви сѧ д(ьньс)ь. На рѹкѹ носѧщи (~ Ἐν ἀγκάλαισ φέρουσα)

98v 20th С(вѧ)т(а)го пр(о)рока Ильѣ. гл. в'. самогл. Пророче и провидьче (~ Προφῆτα καὶ προόπτα)

99v 24th С(вѧ)тою моуч(еникоу) Бориса и Глѣба. гл. г'. ⟨под.⟩ Д(ѣ)ва д(ь)н(ь)сь. Въсиꙗ дьньсь преславьнаꙗ памѧть

100v 24th Тѣма же ⟨моученикома⟩. гл. а'. под. Обѧтиѧ. Мѹченика Христова молимъ

102r 25th Оуспение Ѩньнъı. гл. в'. под. Въıш(ь)них(ъ). Прародителю Христовѹ праꙁдьнѹимъ (~ Προγόνων Χριστοῦ τὴν μνήμην ἑορτάζομεν)

103r 27th С(вѧ)т(а)го моуч(еника) Пантелѣимона. гл. є'. самогл. Подобьникъ съı милостивѹмѹ (~ Μιμητὴσ ὑπάρχων τοῦ ἐλεήμονοσ)

Aug.

104v 1st Макавеи. гл. а'. ⟨под.⟩ Обѧтиꙗ. Законѹ рьвьнителе и вѣрьнии стълпи

105v 2nd Пренесе(ние) мощьм(ъ) Стефана пьрвомоуч(еника). гл. ѕ'. самогл. Пьрвое насѣꙗнъ бъıсть на земли (~ Πρῶτοσ ἐσπάρησ ἐπὶ γῆσ)

107r 6th На прѣображение г(о)с(подь)не гл. з'. самогл. На горѣ преобрази сѧ (~ Ἐπὶ τοῦ ὄρουσ μετεμορφώθησ)

108r 15th На оуспение с(вѧ)тъıꙗ б(огороди)ца. гл. в'. самогл. Въ молитвах ъ неѹсъıпающю богородицю (~ Τὴν ἐν πρεσβείαισ ἀκοίμητον θεοτόκον)

---

*) The Greek Menaeon gives as melody reference Χειρόγραφον.

109r 18th С(вѧ)тою м(оу)ч(е)н(и)коу Флора и Лаоура. гл. д'. ⟨под.⟩ Яви сѧ д(ь)н(ь)сь. Рака вьсе чьстьнаꙗ страстотьрпьцю

110r 26th М(оу)ч(е)н(и)ка Андриана и Натальѣ. гл. д'. под. Яви сѧ д(ь)н(ь)сь. Жены богомѹдрьны (∼ Γυναικὸσ θεόφρονοσ)

111r 29th Оусѣкновение глав(ы) Iѡ(ан)а. гл. ε'. самогл. Предътеча славьное ѹсѣчение (∼ Ἡ τοῦ προδρόμου ἔνδοξοσ ἀποτομή)

112r 31st С(вѧ)тыѧ б(огороди)ца положение поѧса. ⟨гл.⟩ в'. ⟨под.⟩ Твьрдыꙗ. Божествьнаго и неиздреченьнаго естьства

Additional Kontakia

On the Consecration of a Church

113r Конд(ак)ъ на ос(вѧ)щение ц(ь)ркви. гл. д'. самогл. Яко вышьнѧꙗ тверди благолѣпиꙗ

Prayer Service of the Mother of God

114v Конд(ак)ъ мольбьнъ с(вѧ)тѣи б(огороди)ци. гл. ѕ'. самогл. Застоупьнице хрьстиꙗномъ непосрамьнаꙗ

Triodion

Sunday of the Publican

115v Недѣл(ꙗ) о мытари и о фарисѣи. гл. д'. ⟨под.⟩ Яви сѧ д(ь)н(ь)сь. Фарисѣова отъбѣгнѣмъ высокоглаголаниꙗ (∼ Φαρισαίου φύγωμεν ὑψηγορίαν)

Sunday of the Prodigal Son

116v Нед(ѣлꙗ) ѡ блоуднѣмь с(ы)ноу. гл. а'. ⟨самогл.⟩ Объѧтиꙗ отьча отъвьрсти

Saturday of Apocreos

117v Соуб(ота) мѧс(о)поус(тьнаꙗ). гл. и'. самогл. Съ свѧтыми покои Христе (∼ Μετὰ τῶν ἁγίων ἀνάπαυσον Χριστέ)

Sunday of Aprocreos

118r Нед(ѣлꙗ) мѧс(о)поус(тьнаꙗ). гл. а'. самогл. Егда придеши боже (∼ Ὅταν ἔλθησ ὁ θεόσ)

Sunday of Tyrophagus

119v Нед(ѣлꙗ) сыропоус(тьнаꙗ). гл. ѕ'. самогл. Премѹдрости наставьниче (∼ Τῆσ σοφίασ ὁδηγέ)

Saturday of the First Week of the Fast

121r Соуб(ота) а' поста. С(вѧ)таг(о) Θеодора. гл. и'. ⟨самогл.⟩ Вѣроу Христовѹ ꙗко ощитъ (∼ Πίστιν Χριστοῦ ὡσεὶ θώρακα)

First Sunday of the Fast

121v Нед(ѣлꙗ) а' пос(та). На с(ъ)боръ. гл. и'. самогл. Неиспısаное слово отьче (∼ Ὁ ἀπερίγραπτοσ λόγοσ τοῦ πατρόσ)

Second Sunday of the Fast

122v Нед(ѣлꙗ) в' пос(та). гл. ѕ'. под. Еже о нас(ъ). Грѣховъ пѹчинѹ

Third Sunday of the Fast

124r Нед(ѣлꙗ) г' поста. гл. ѕ'. под. Рѹкописанаго. Нынѣ свѣтьлыи лѹча сиꙗеть

Wednesday of the Fourth Week of the Fast

125r М(е)с(ꙗ)ца тог(о).*) На сред(о)крьстие. гл. з'. ⟨самогл.⟩ Оуже пламеньное орѹжие (∼ Οὐκέτι φλογίνη ῥομφαία)

Fourth Sunday of the Fast

126r Нед(ѣлꙗ) д' пос(та). гл. а'. под. Оутробѹ. И же крьстъмь освѧтилъ еси

Thursday of the Great Kanon

127v На вел(и)кы кан(о)нъ. гл. ѕ'. самогл. Дѹше моꙗ дѹше моꙗ въстани (∼ Ψυχή μου ψυχή μου ἀνάστα)

Fifth Sunday of the Fast

128r Нед(ѣлꙗ) ε' пос(та). гл. д'. под.**) Се предълагаеть сѧ животворѧи крьстъ

Saturday of Lazarus

129r Въ соуб(отоу) Лазаревоу. гл. в'. под. Выш(ь)них(ъ). Вьсѣхъ радость Христосъ (∼ Ἡ πάντων χαρὰ Χριστόσ)

Palm Sunday

130r Въ нед(ѣлю) вьрьбноую. гл. ѕ'. самогл. На престолѣ на небеси (∼ Τῷ θρόνῳ ἐν οὐρανῷ)

*) A curious instance of absent-mindedness.
**) Actually, no melody-reference is given.

Holy and Great Thursday

131v [Въ свѧтыи великъıи четвьртъкъ. гл. в'. под. В]ъıш(ь)нихъ. Хлѣбъ приимъ въ роукѣ (~Τὸν ἄρτον λαβὼν εἰσ χεῖρασ)

Great Friday

132v Въ великоую пѧтницю на стр(а)сти Х(ри)с(то)въı. гл. и'. Насъ ради распьнъшаго сѧ (~Τὸν δι' ἡμᾶσ σταυρωθέντα)

Great Saturday

133r Въ великоую соув(отоу). гл. в'. под. Роукописанаго). Бездьноу заключивъıи мьртвъ видимъıи (~Τὴν ἄβυσσον ὁ κλείσασ νεκρὸσ ὁρᾶται)*)

Pentecostarion

Easter Day

134v Въ вел(икоую) нед(ѣлю). гл. и'. самогл. Аще и въ гробъ съниде (~Εἰ καὶ ἐν τάφω κατῆλθεσ)**)

Sunday of S. Thomas

135av На антипасхоу. гл. и'. самогл. Любопъıтьною десницею (~Τῇ φιλοπράγμονι δεξιᾷ)**)

Sunday of the Ointment Bearers

135r С(вѧ)тъıх(ъ) мюроносиць. гл. в'. Радость мүроносицамъ проповѣдавъ (~Τὸ χαῖρε ταῖσ μυροφόροισ φθεγξάμενοσ)†)

Sunday of the Paralytic

136r Нед(ѣлѧ) о раслабленѣм(ъ). гл. г'. ⟨под.⟩ Д(ѣ)ва д(ь)ньс(ь). Доуши моеи господи (~Τὴν ψυχήν μου κύριε)

Mid Pentecost

137r На преполовлении. гл. д'. ⟨под.⟩ Възнесъı. Празденикоу законьноумоу преполовльшю сѧ (~Τῆσ ἑορτῆσ τῆσ νομικῆσ μεσαζούσησ)

Sunday of the Samaritan

138v Нед(ѣлѧ) о самарѧнъıни. гл. и'. ⟨под.⟩ Вѣроу Х(ри)с(то)воу. Вѣрою пришьдъши къ кладѧзю (~Πίστει ἐλθοῦσα ἐν τῷ φρέατι)

*) The Greek Triodion indicates the mode as ἦχ. πλ. β'.

**) The Greek Pentecost. has no indication corresponding to самогл.

†) The Greek Pentecost. adds ἰδιόμελον.

Sunday of the Blind Man

139r Нед(ѣлѧ) о слѣпци. гл. д'. ⟨под.⟩ Иви сѧ. Доушевьнъıма очима ослѣпленъ (~Τῆσ ψυχῆσ τὰ ὄμματα πεπηρωμένοσ)

Ascension Day

139v На възнесение г(о)с(подь)не. гл. ѕ'. самогл. Е же о насъ съвьрши съмотрение (~Τὴν ὑπὲρ ἡμῶν πληρώσασ οἰκονομίαν)*)

Seventh Sunday.
Sunday of the 318 Holy Fathers

141r Въ нед(ѣлю) з'. на с(ъ)боръ с(вѧ)тъıх(ъ) о(ть)ць т' и ні'. гл. и'. самогл. Апостольское проповѣдание и отьць заповѣдание (~Τῶν ἀποστόλων τὸ κήρυγμα καὶ τῶν πατέρων τὰ δόγματα)**)

Whitsunday

142r Въ нед(ѣлю) на пѧнтикости. гл. и'. самогл. Егда сьшьдъ ıазъıкъı размѣси (~Ὅτε καταβὰσ τὰσ γλώσσασ συνέχεε)**)

All Saints Sunday

143r ⟨Въ недѣлю⟩ в(ь)сѣх(ъ) с(вѧ)тъıх(ъ). гл. и'. самогл. Ико начѧтъкъı родоу (~Ὡσ ἀπαρχὰσ τῆσ φύσεωσ)

Resurrection Kontakia

144r Конъд(акъı) въскрѣсении. гл. а'. Въскрьсе боже из гроба (~Ἐξανέστησ ὡσ θεὸσ ἐκ τοῦ τάφου)

145v Ко(н)д(акъ) ⟨въскрѣсьнъ⟩. гл. в'. Въскрьсе съпасе из гроба вьсесильне (~Ἀνέστησ σωτὴρ ἐκ τάφου παντοδύναμε)

146r Ко(н)д(акъ) въскрѣсьнъ. гл. г'. Въскрьсъ дьньсь из гроба щедрыи (~Ἐξανέστησ σήμερον ἀπὸ τοῦ τάφου οἰκτίρμον)

147r Ко(н)д(акъ) ⟨въскрѣсьнъ⟩. гл. д'. Съпасъ и избавитель мои (~Ὁ σωτὴρ καὶ ῥύστησ μου)

148r Ко(н)д(акъ) въскрѣс(ьнъ). гл. є'. Къ адоу съпасе мои съниде (~Πρὸσ τὸν ᾅδην σωτήρ μου συγκαταβέβηκασ)

*) The Greek Pentecost. indicates the mode as ἦχ. πλ. δ', and adds αὐτόμελον.

**) The Greek Pentecost. has no indication corresponding to самогл.

149 r Ко(н)д(акъ) въскрѣс(ь)нъ. гл. ѕ'. Живоначальною дланию (~ Τῇ ζωαρχικῇ παλάμῃ)*)

150 v Ко(н)д(акъ) ⟨въскрѣсьнъ⟩. гл. з'. Отъ адовъ вратъ (~ Ἐκ τῶν τοῦ ᾅδου πυλῶν)**)

151 v Ко(н)д(акъ) ⟨въскрѣсьнъ⟩. гл. и'. Въскрьсъ из гроба оумьръшаꙗ въставилъ неси (~ Ἐξαναστὰσ τοῦ μνήματοσ τοὺσ τεθνεῶτασ ἤγειρασ)*)

Troparia, Stichoi, Hypacoai†)

Nativity, Dec. 25

153 r††) [На рожьство Христово. Трепарь. гл. ѕ'. Возсиꙗлъ неси Христе отъ дѣвы .... въ вьртеп]ѣ въмѣстꙗща сꙗ невъмѣстимаго ... (~ Ἀνέτειλασ Χριστὲ ἐκ παρθένου ... ἐν σπηλαίῳ χωρούμενον τὸν ἀχώρητον ...)

153 v Стих(ъ). Господь въцьсари сꙗ (~ Ὁ κύριοσ ἐβασίλευσεν, Ps. 92,1–2a)

154 r Стих(ъ). Въздвигоша рѣкы господи (~ Ἐπῆραν οἱ ποταμοὶ κύριε, Ps. 92,3–4a)

154 v И вълхвы ⟨Стихъ.⟩ Дивьныи высоты морьскыꙗ (~ Θαυμαστοὶ οἱ μετεωρισμοὶ τῆσ θαλάσσησ, Ps. 92,4b–5)‡)

155 r Катаваси на р(о)ж(ь)ство Х(ристо)во. гл. и'. Начатъкъ ꙗзыкъ небо (~ Τὴν ἀπαρχὴν τῶν ἐθνῶν ὁ οὐρανόσ)

156 v Катаваси на тъ(р)ж(ьство?) праз(дь)ник(а). гл. и'. Сопль пастырьскыхъ оуставлꙗꙗ пѣснь (~ Αὐλῶν ποιμενικῶν καταπαῦον ᾆσμα)*)

Epiphany, Jan. 6

157 v Треп(арь) на б(ог)оꙗвлении. гл. и'. Ꙗви сꙗ въ мирѣ (~ Ἐπεφάνησ ἐν τῷ κόσμῳ)**)

158 r Стих(ъ). Боже оущедри ны (~ Ὁ θεὸσ οἰκτειρήσει ἡμᾶσ, Ps. 66,2–3)†)

159 r Да просвѣтиши. Стих(ъ). Исповѣдꙗть сꙗ тебе людие (~ Ἐξομολογησάσθωσάν σοι λαοί, Ps. 66,4–5)

159 v ⟨Стихъ.⟩ Исповѣдꙗть сꙗ тебе людие (~ Ἐξομολογησάσθωσάν σοι λαοί, Ps. 66,6–8)

160 r Треп(арь). гл. ѕ'. Грѣшьникомъ и мытаремъ (~ Ἁμαρτωλοῖσ καὶ τελώναισ)

160 v Стих(и) ве(черни?) предиписани.††) Г(о)спод(ь) въц(ь)с(а)ри сꙗ. Катаваси на б(о)гоꙗвлении. гл. е'. Егда ꙗвлениемь твоимь (~ Ὅτε τῇ ἐπιφανείᾳ σου)

Hypapante, Febr. 2

162 r Катаваси на оусрѣтении г(осподь)не. Ꙗко възведе сꙗ младеньць (~ Ὡσ διήχθησ βρέφοσ)‡)

Easter Day

163 v Катаваси въ великоую нед(ѣлю). гл. д'. Вариша рано ꙗже о Марии (~ Προλαβοῦσαι τὸν ὄρθρον αἱ περὶ Μαριάμ)

Peter and Paul, June 29

165 r Катаваси с(вꙗ)т(ы)хъ ап(о)с(то)лъ Петра и Павла. гл. е'. Каꙗ тьмьница не имѣ тебе (~ Ποία φυλακὴ οὐκ ἔσχε σε)‡‡)

---

*) The incipits are identical in our MS and the Greek Paraclet. but the rest of the text differs.

**) The Greek text can be read in Cont. Ashb. f. 190 v.

†) In this section our MS groups, together with Troparia plus Stichoi for the Vespers of Nativity and Epiphany, the Hypacoai (here designated as καταβασίαι) which follow the third Ode of the Canon at Matins.

††) Between f. 152 and f. 153 one—or rather two—folios are missing. On f. 153 r we are in the middle of the Troparion which has its place immediately after the 6th prophetological lesson at Vespers on the 25th. We may guess that the preceding group of Troparion plus Stichoi has disappeared together with the beginning of the present Troparion.

‡) The psalm verses of this group of 3 Stichoi are in the Greek Menaeon divided into 5 Stichoi (but cf. the *Prophetologium* 1, p. 45), after each of which the last half of the preceding Troparion (Μάγουσ ὁδηγήσασ ~ Вълхвы настави (~ ὁδηγήσασ!) is recited, in accordance with general practice. It is strange that the rubric of f. 154 v (И вълхвы) is the incipit of the last half, not of the immediately preceding Troparion but of the Troparion which has its place after the reading of the 3rd prophetological lesson (inc.: Λαθὼν ἐτέχθησ; inc. of 2nd half: Καὶ μάγουσ).

*) In the Greek Menaeon this καταβασία is given as the Troparion which follows the second stichology of the Matins of the 24th.

**) The Greek Menaeon and the *Prophetologium* (1, p. 61) indicate the mode as ἦχ. πλ. α'.

†) In the Greek Menaeon the psalm verses of this group of Stichoi, too, is divided differently; but cf. *Prophetologium*, 1, p. 61. The rubric of f. 159r Да просвѣтиши means that the second half (Ἵνα φωτίσησ) of the Troparion Ἐπεφάνησ should be recited after each Stichos.

††) This reference points to f. 153 v f. The Greek Menaeon and the *Prophetologium* (1, p. 67) give the text in full here as well as for Dec. 25.

‡) This ὑπακοή can be read in Vat. Gr. 1606.

‡‡) In the Greek Menaeon the mode is indicated as ἦχ. πλ. δ', while Vat. Gr. 1606 agrees with our MS.

Dormition, Aug. 15

167 r Катавас(и) на оуспении с(вѧ)тыѩ б(огороди)ца. гл. и'. Блажимъ тѧ вьси роди (∼ Μακαρίζομέν σε πᾶσαι αἱ γενεαί)*)

Exaltation of the Cross, Sept. 14

168 v Треп(арь) на въздвижении ч(ь)стьнаго кр(ь)ста. гл. ѕ'. Дьньсь пророчьское събыстъ сѧ слово

169 v Треп(арь) томоуж(е) ⟨праздьникоу⟩. гл. ѕ'. Тъкъмо въдрѹжи сѧ древо (∼ Μόνον ἐπάγη τὸ ξύλον)

170 v Треп(арь) томоуж(е) ⟨праздьникоу⟩. гл. з'. Црькы въпиеть ти Христе

Resurrection Hypacoai

171 r Оупакои въскрѣсни. гл. а'. Разбоиниче покаѩние раи (∼ Ἡ τοῦ λῃστοῦ μετάνοια τὸν παράδεισον)

172 r Оупакон. гл. в'. По мѹцѣ шьдъша на гробъ (∼ Μετὰ τὸ πάθοσ πορευθεῖσάι ἐν τῶ μνήματι)

173 r Оупакои. гл. г'. Оудивлѩѩ видѣние (∼ Ἐκπλήττων τῇ ὁράσει)

174 r Оупакои. гл. д'. Твоемѹ преславьнѹмѹ въстанию (∼ Τὰ τῆσ σῆσ παραδόξου ἐγέρσεωσ)

174 v Оупакон. гл. е'. Аггельскаго озрака ѹмъмь (∼ Ἀγγελικῇ ὁράσει τὸν νοῦν)

176 r Оупакои. гл. ѕ'. Вольною и животворѧщею твоею съмьртию (∼ Τῶ ἑκουσίω καὶ ζωοποιῶ σου θανάτω)

177 r ⟨Оупакои.⟩ гл. з'. Нашь зракъ приимъ (∼ Ὁ ἡμετέραν μορφὴν ἀναλαβών)

177 v Оупакои. гл. и'. Мюроносица живодавьца предъставъша (∼ Αἱ μυροφόροι τοῦ ζωοδότου ἐπιστᾶσαι)

179 r гл. а'. Дьньсь съпасение мира поимъ**)

179 v гл. в'. Въскрьсе отъ гроба и ѹзы растьрза

181 r Придѣте поклонимъ сѧ и припадѣмъ*)

181 v гл. и'. Слава отьцю

181 v гл. ѕ'. Крьстѹ твоемѹ покланѩемъ сѧ

182 r гл. ѕ'. Слава отьцю

182 v гл. и'. Елико въ Христа хрьстисте сѧ

183 r гл. е'. Слава отьцѹ

Resurrection Koinonica**)

183 v Кун(онконы) въскрѣсни. гл. а'. ананеанее. Радѹите сѧ праведьни

183 v Хвалите господа съ небесъ

184 r Кун(оникон). гл. в'. нееанес. Радѹите сѧ

184 v Хвалите

184 v Кун(оникон). гл. г'. анееанеее. Радѹите сѧ

185 r Хвалите

185 v Кун(оникон). гл. д'. нанаагиѩ. Радѹите сѧ

186 r Хвалите

186 v Кун(оникон). гл. е'. анеане. Радѹите сѧ

187 r Хвалите

187 v Кун(оникон). гл. ѕ'. нееанее. Радѹите сѧ

189 r†) Хвалите

189 r Кун(оникон). гл. з'. аанее. Радѹите сѧ

189 v Хвалите

190 r Кун(оникон). гл. и'. неагии. Радѹите сѧ

190 v Хвалите

Koinonica of the Fixed Year

Sept.

191 r 1st Кун(оникон) с(вѧ)т(а)го Сумеона стълпьника и новомоу лѣт(оу). гл. а'.

*) In the Greek Menaeon the mode is indicated as ἦχ. πλ. α', while Vat. Gr. 1606 agrees with our MS.

**) The 2 (complete) troparia of f. 179–80 have not received neumation in the space reserved for it. I have not been able to locate corresponding texts in Greek sources; it must be noted, however, that the fact that they belong to the first and second mode respectively may not be due to chance: they may form the beginning of a whole cyclus of octoechic troparia; this possibility becomes more likely in view of the fact that the hymn which starts on the first line of the following folio (181 r) appears without either rubric or mode indication; as ff. 180 and 181 represent one leaf (in the middle of the quarternio) the possible loss is likely to comprise one double folio which would give ample space for six troparia.

*) This text and the following ones seem to belong to a series consisting of groups of one troparion plus one Doxa; similar sequences are found in Greek Psaltica such as Γγ 1 and Γγ 7.

**) A similar octoechic cyclus of these two psalm verses (Ps. 32,1 Ἀγαλλιᾶσθε δίκαιοι, and Ps. 148,1 Αἰνεῖτε κύριον ἐκ τῶν οὐρανῶν) is found in the following Greek Psaltica manuscripts: Γγ 1, Γγ 5, Γγ 6, Γγ 7, Messina 129, and Vat. Gr.

†) The person who added the foliation wrote by mistake 189 on the folio which should be f. 188 and went on accordingly.

Благослови вҍньць лҍтѹ (~ Εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ)

191 v 6th Кун(оникон) архистратига Михаила. гл. и'. Творѧи ангелꙑ своꙗ (~ Ὁ ποιῶν τοὺσ ἀγγέλουσ αὐτοῦ)

192 r 8th Кун(оникон) на р(о)ж(ь)ство б(огороди)ци. гл. в'. Чашю съпасениꙗ приимѹ (~ Ποτήριον σωτηρίου λήψομαι)

192 v 14th Кун(оникон) на въздвижениѥ. гл. д'. Знамена сѧ на насъ свҍтъ (~ Ἐσημειώθη ἐφ' ἡμᾶσ τὸ φῶσ)

193 r Кун(оникон) на с(вѧ)таꙗ с(вѧ)т(ꙑ)хь. Приведѹть сѧ цҍсареви дҍвꙑ (~ Ἀπενεχθήσονται τῷ βασιλεῖ παρθένοι)*)

Dec.

193 v 25th Кун(оникон) на р(о)ж(ь)ство (Христо)во. гл. з'. Избавлениѥ посъла господь (~ Λύτρωσιν ἀπέστειλε κύριοσ)

Aug.

194 r 15th Кун(оникон) на ѹспениѥ б(огороди)ци. гл. ѕ'. Чашю съпасениꙗ приимѹ (~ Ποτήριον σωτηρίου λήψομαι)

Koinonica of Other Feasts

Consecration of a Church

194 v Кун(оникон) на с(вѧ)щ(е)ниѥ ц(ь)рк(ъ)ви. гл. а'. Господи възлюбихъ красотѹ домѹ твоѥго

All Saints

195 r Кун(оникон) в(ь)сҍх(ъ) с(вѧ)т(ꙑ)хъ. гл. ѕ'. Въ памѧть вҍчьнѹю бѫдеть правьдьникъ

Epiphany, Jan. 6

195 v Кун(оникон) на б(ог)оꙗвлениѥ. гл. г'. Ꙗви сѧ благодать намъ (~ Ἐπεφάνη ἡ χάρισ)**)

*) This Koinonicon bears in Crypt. Γγ 1 the rubric εἰσ γυναῖκασ, in Vat. Gr. 1606 εἰσ Εὐφημίαν. In our MS it is probably meant to figure under the date of S. Euphemia, which is Sept. 16.—I fail to see the relevance, in this particular place, of the formula τὰ ἅγια τῶν ἁγίων. На свѧтаꙗ свѧтꙑмъ (~ τὰ ἅγια τοῖσ ἁγίοισ) would hardly be more appropriate.

**) The Slav and the Greek texts differ slightly.

Annunciation, March 26

196 r Кун(оникон) на бл(а)говҍщениѥ. гл. г'. Избьра господь Сиона (~ Ἐξελέξατο κύριοσ τὴν Σιῶν)

Koinonica of the Triodion

Saturday of Lazarus

196 v Кун(оникон) въ сѹб(отѹ) Лазоревѹ. гл. в'. Из ѹстъ младеньчь (~ Ἐκ στόματοσ νηπίων)

Palm Sunday

197 r Кун(оникон) въ нед(ҍлю) вьрбьнѹю. гл. д'. Благословенъ грѧдꙑи (~ Εὐλογημένοσ ὁ ἐρχόμενοσ)

Holy and Great Thursday

197 v Кун(оникон) въ великꙑи чет(вь)р(тъкъ). гл. и'. Вечери твоѥи таинҍи (~ Τοῦ δείπνου σου τοῦ μυστικοῦ)

Great Saturday

198 v Кун(оникон) въ великѹю сѹб(отѹ). гл. д'. Въста ꙗко съпѧ господь (~ Ἐξηγέρθη ὡσ ὁ ὑπνῶν κύριοσ)

Koinonica of the Pentecostarion

Easter Day

199 r Кун(оникон) на с(вѧ)тѹю пасхѹ. гл. є'. Тҍло Христово прииимҍте (~ Σῶμα Χριστοῦ μεταλάβετε)

Sunday of S. Thomas

199 v Кун(оникон) на антипасхѹ. гл. а'. Похвали Иерѹсалиме господа (~ Ἐπαίνει Ἱερουσαλὴμ τὸν κύριον)

Mid Pentecost

200 v Кун(оникон) на преподовлениѥ. гл. и'. Ꙗдꙑи мою плъть (~ Ὁ τρώγων μου τὴν σάρκα)

Ascension Day

201 r Кун(оникон) на възнесениѥ. гл. и'. Възиде богъ въ въсликновении (~ Ἀνέβη ὁ θεὸσ ἐν ἀλαλαγμῷ)

Whitsunday

201 v Кун(оникон) на пѧтикостию. гл. и'. Дѹхъ твои благꙑи (~ Τὸ πνεῦμα σου τὸ ἀγαθόν)*)

*) The Slav and the Greek texts differ slightly.

Koinonica of Other Feasts

Peter and Paul, June 29

202r Күн(оникон҄ъ) с(вѧ)т(ы)хъ ап(о)с(то)лъ. гл. г′. Въ вьсю землю (~ Εἰσ πᾶσαν τὴν γῆν)

Transfiguration

202r Күн(оникон҄ъ) на преображении. гл. д′. Въ свѣтѣ славы лица твоего (~ Ἐν τῶ φωτὶ τῆσ δόξησ τοῦ προσώπου σου)

The Great Fast

203r Күн(оникон҄ъ) въ великꙑи пос(тъ). гл. и′. Въкѹсите и видите (~ Γεύσασθε καὶ ἴδετε)*)

The Dead

203v Күн(оникон҄ъ) за мьртвꙑя. гл. ѕ′. Въ памѧть правьдьнꙑихъ съ похвалою

204r [*See* Introduction.]

*) This Koinonicon, which belongs to the Liturgy of the Presanctified (which is used during Lent), can be read in editions of the 3 Liturgies).

CONTACARIUM PALAEOSLAVICUM MOSQUENSE

ндА

млцьсек ... къ ... ъ ...

симѡнастꙑ ... о · г

к · самогласн

ьшьн ин ни · лъѹ ъ л а ъ

ъ ъ н н н н · щ а а а · не а къ

шь ч н и ни ч н н н ме

2

ЛЪ ВЪ КОУ Г ПЛА Б А А Т

Л І А · А А А А Г Ю А І Ѧ А А П · Н

КО ЛЄ Є Н Н Н И Ц Ю Б Б Б Б Ч О

Г Н Ь Ь Ь · Н Б Б Б · Є Т Ъ Ъ Ъ Ч Ъ

Д Д Л П Ъ · Є Ъ Ъ Т В О Ю О О О

О У О І О · О О О О Г Р Н Н Н В Ъ Ъ

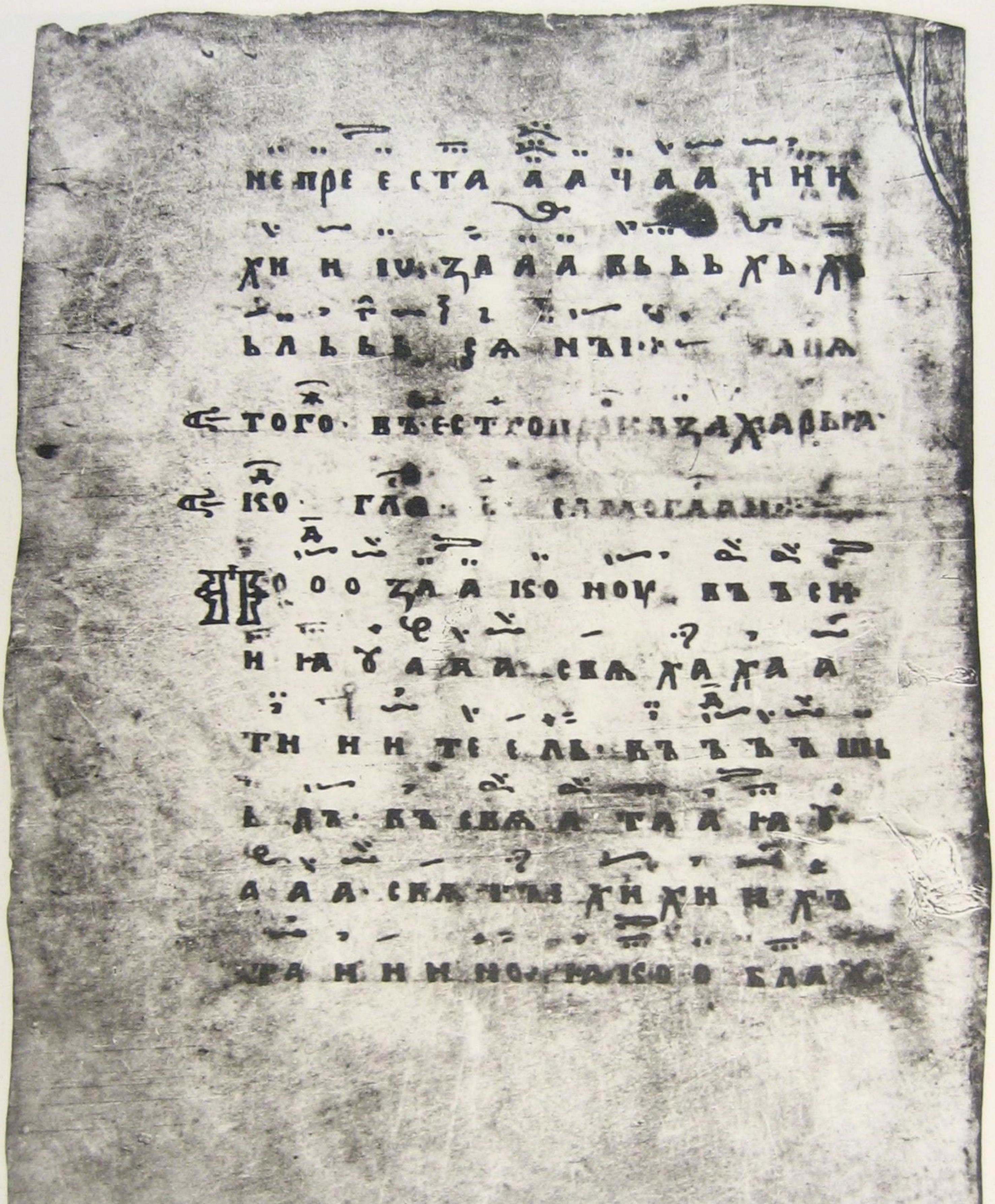
Т Ѣ М Ь Ь Ь Є Ъ Ъ Б Є Ѣ Ѣ А Ъ Ч

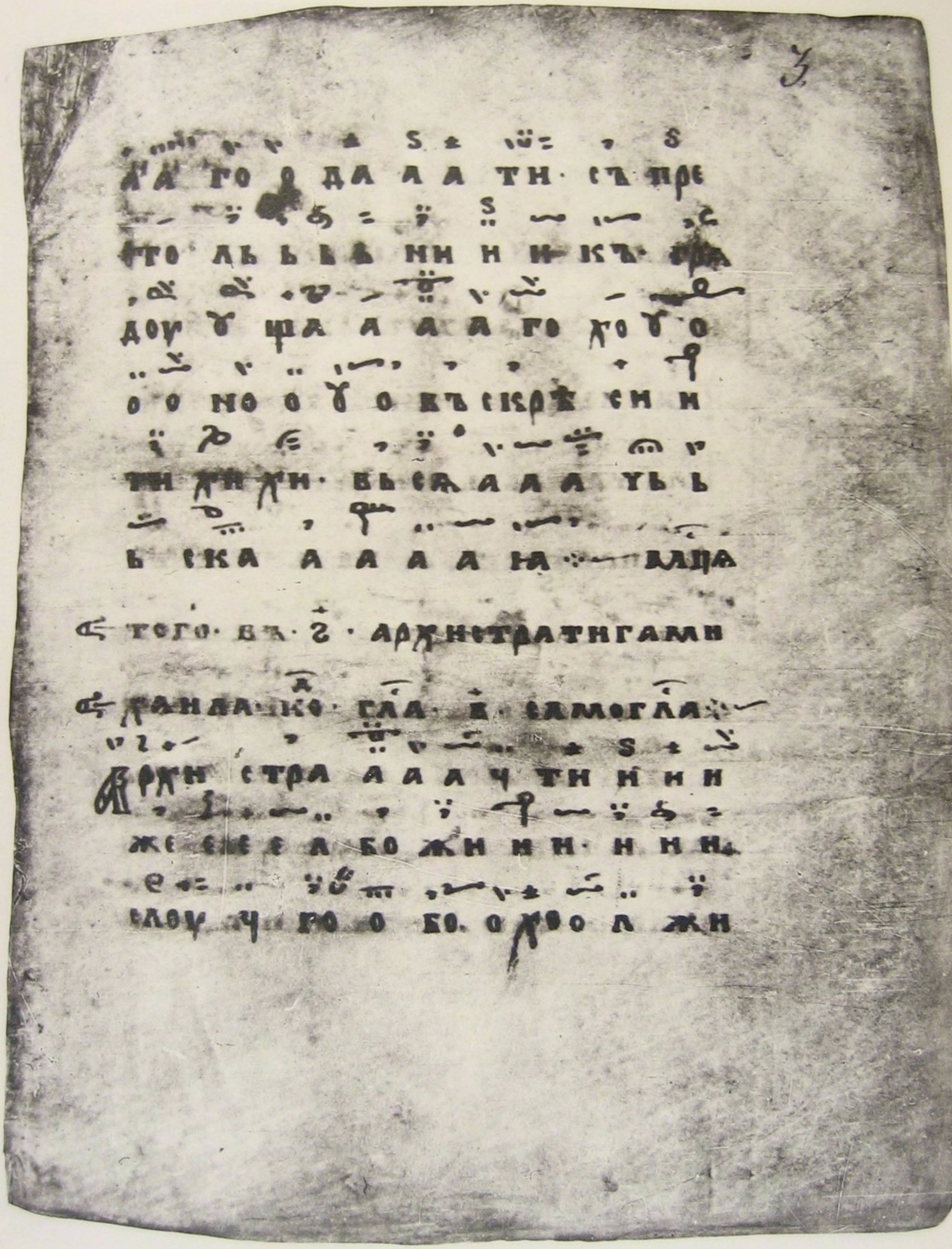
Ь Ь Ь Ь Ь · Н И Н И К А · Н Г Є Є Л

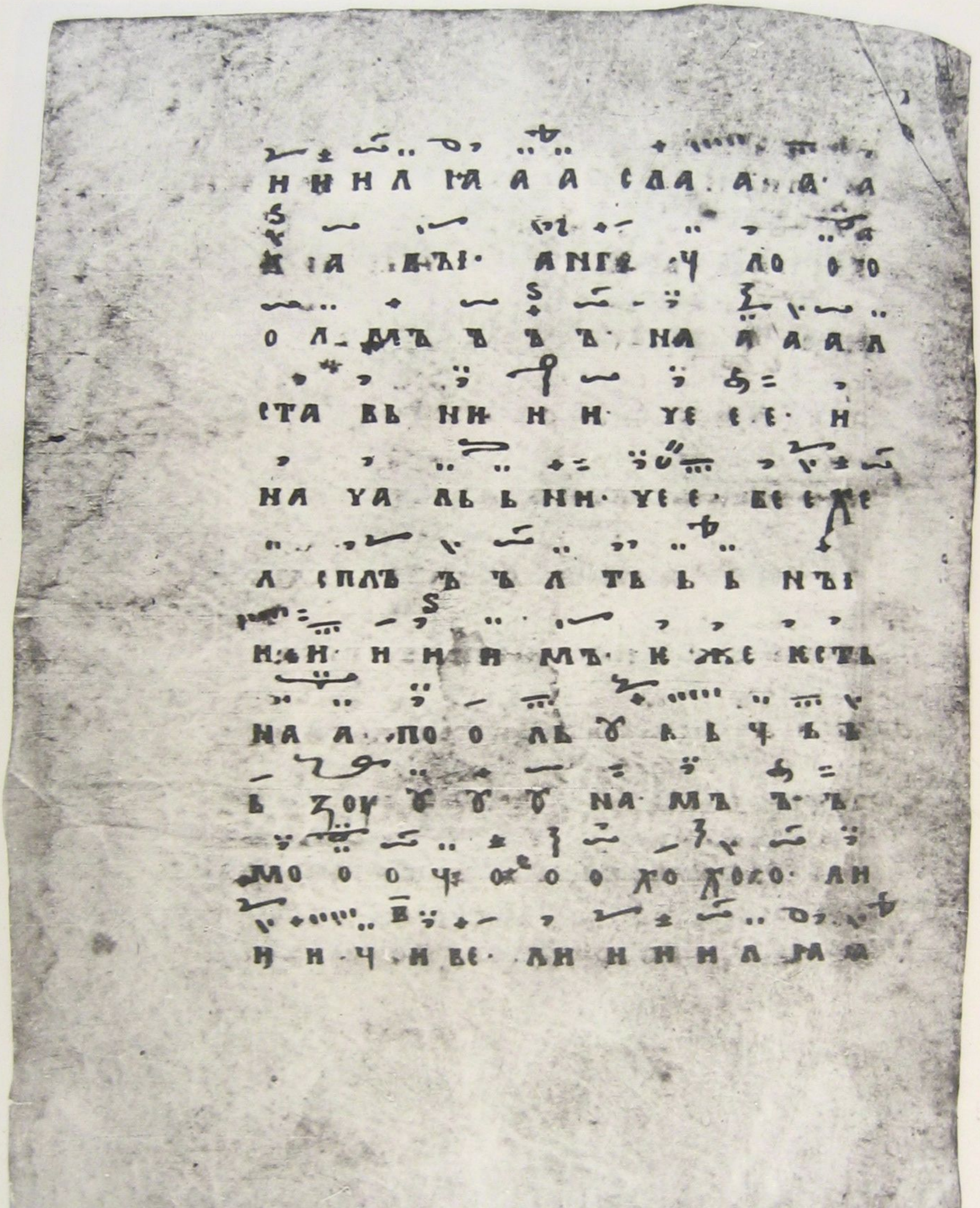
О О М Ѣ З И Б Ъ І Н Є Т Ъ В Ъ А Н

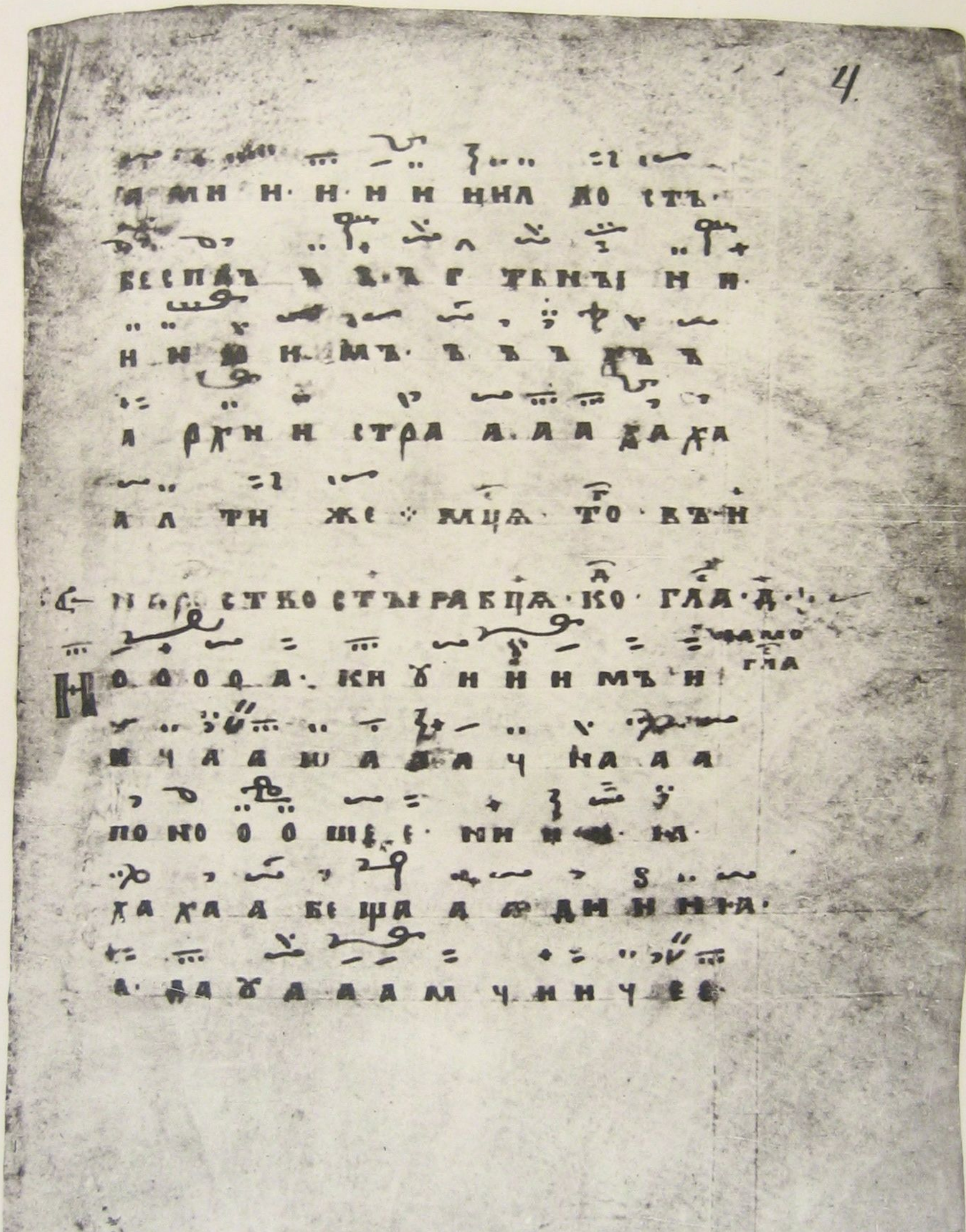
П О Д А В Ъ О У О О О Б Ъ Є Н

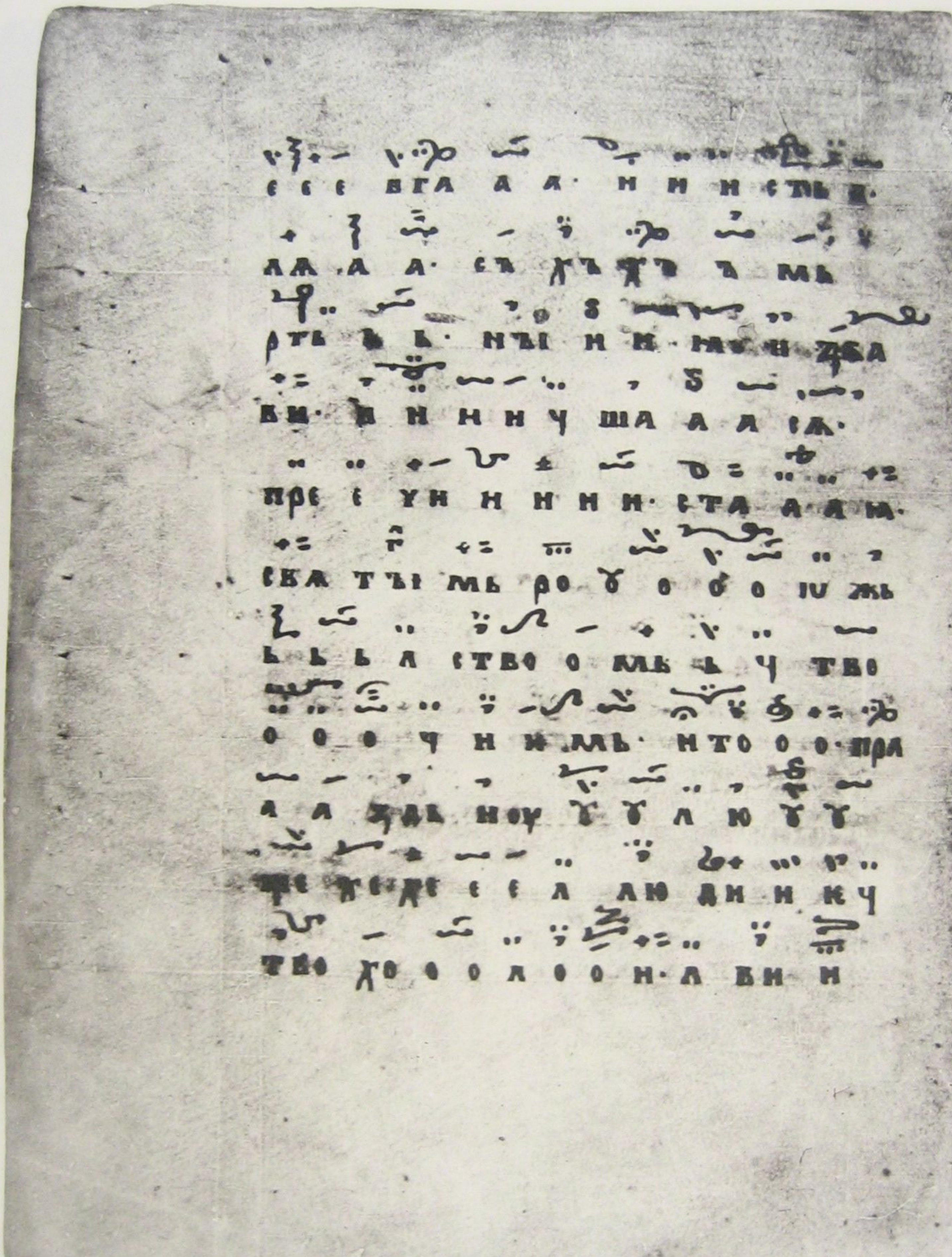
Н Н Ж Є Є Є Є Ъ Б О Г А М О Л Ѧ А А

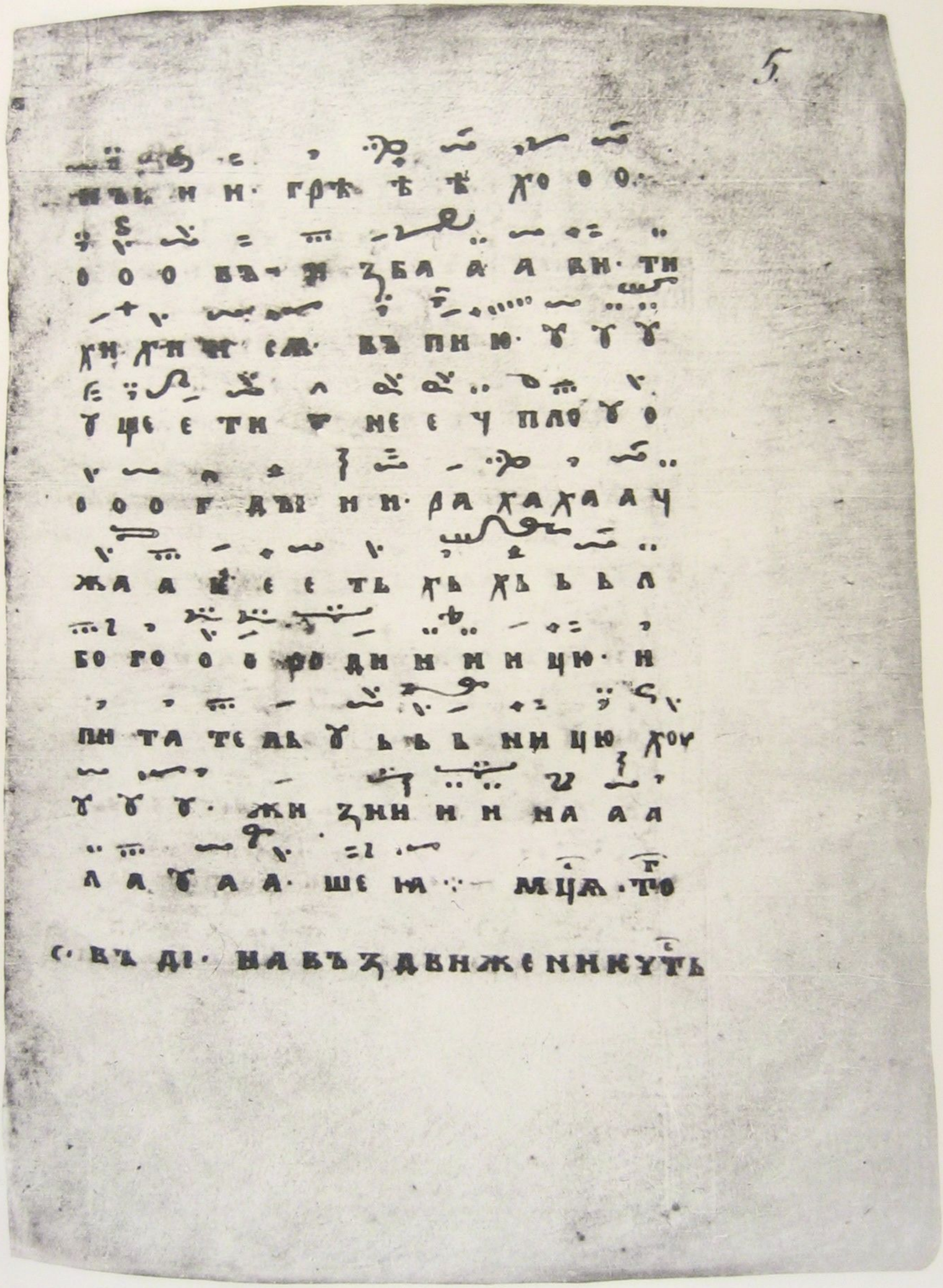


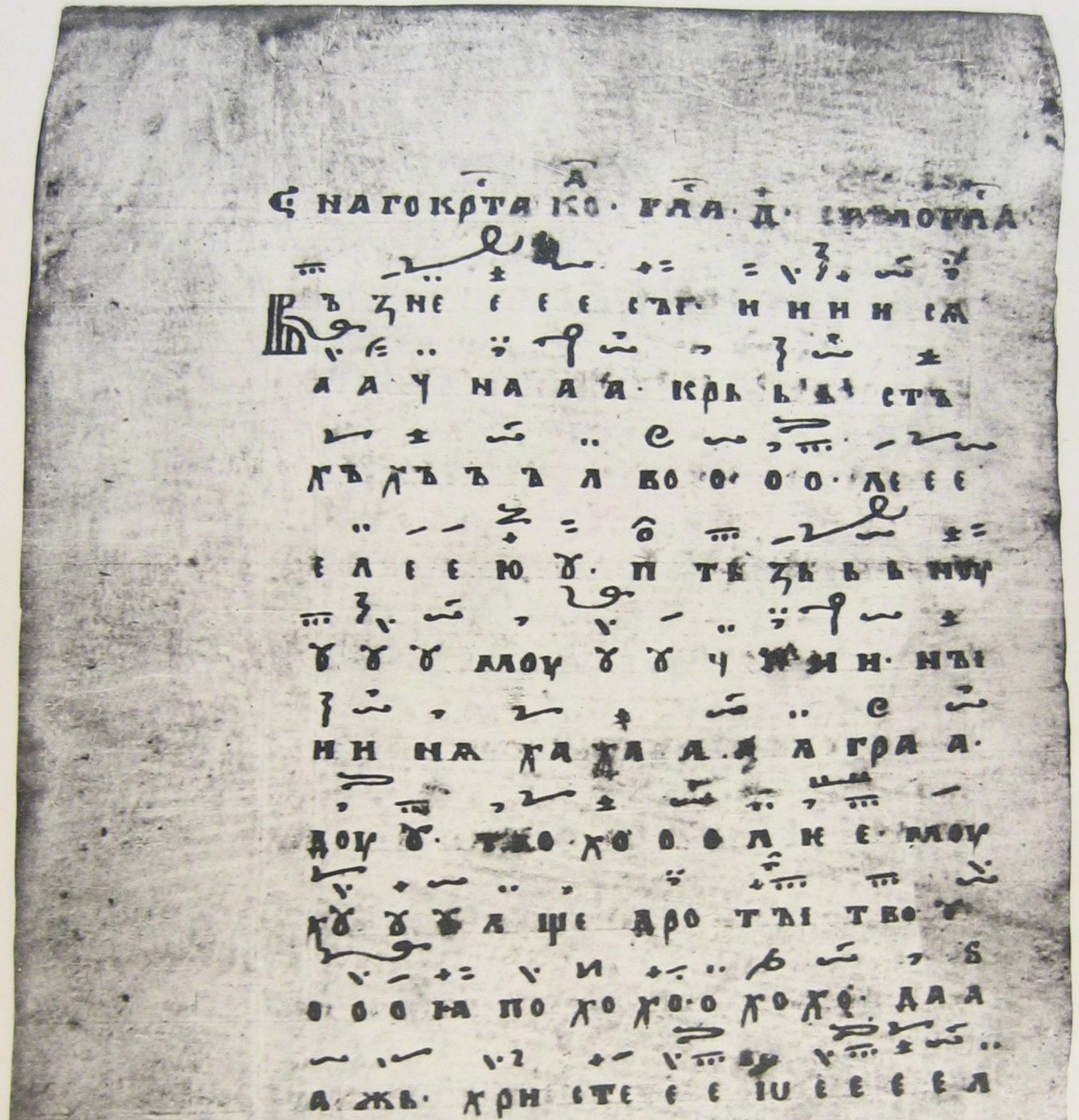


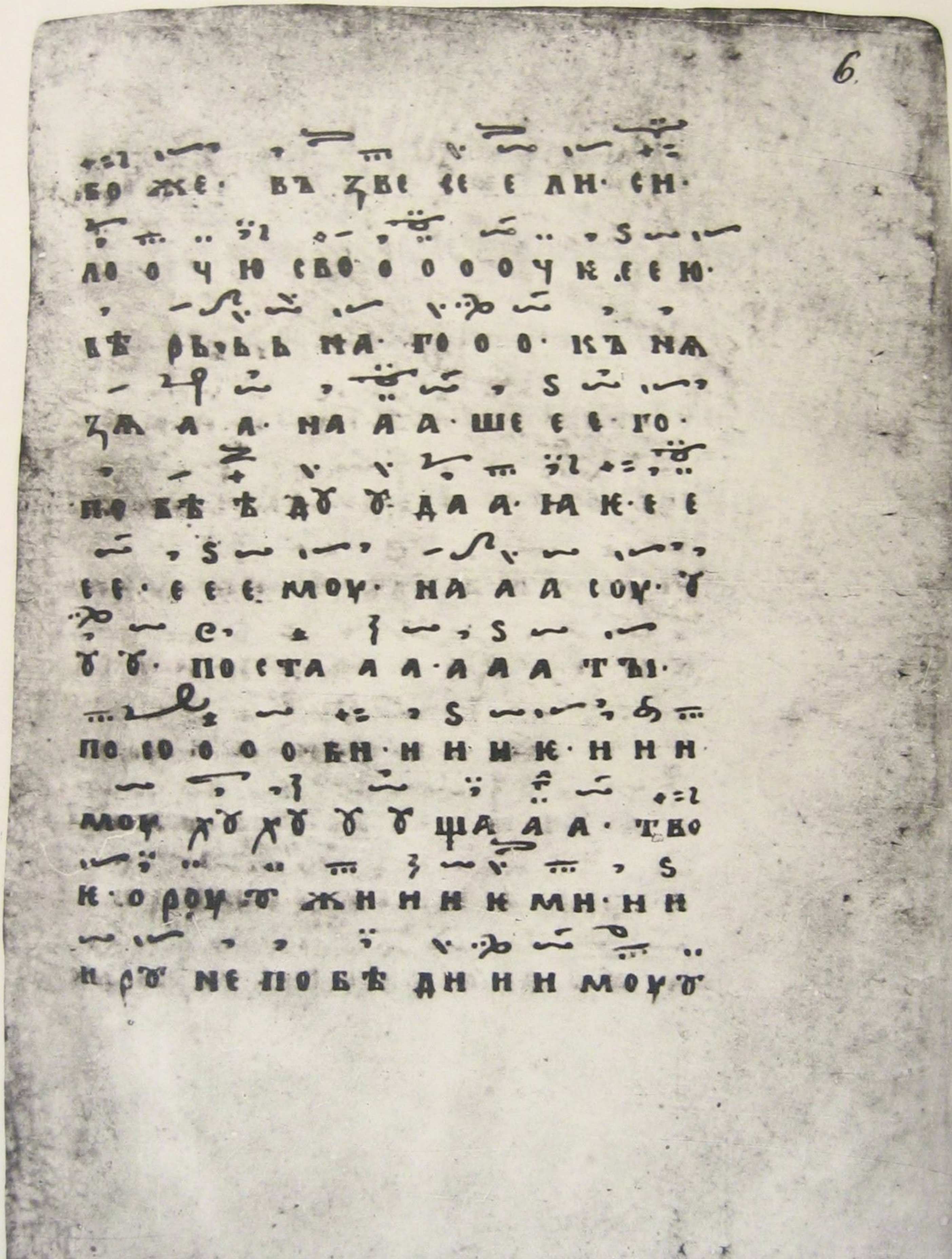


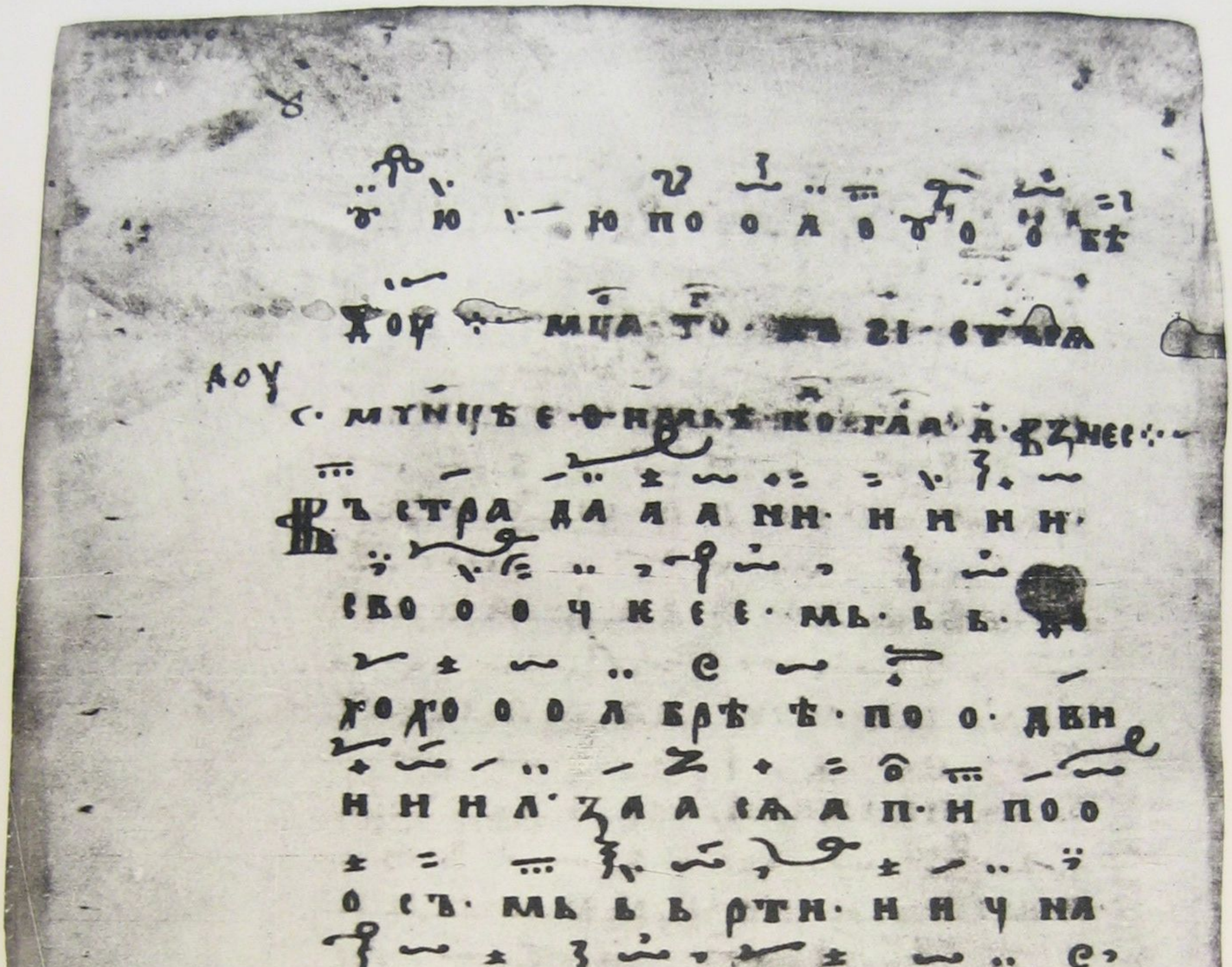



е е е вга а а н н н стъ и
лж а а сѣ хъ тъ ъ мь
ртъ ъ ь нъı н н н н ва
ви н н н н ч ша а а ж
пре е ун н н н н н ста а а м
сва тъı мь ро ѹ о о о ю жь
ь ь ь л ство о мь ь ч тво
о о о о ч н н мь нто о о пра
а а дь ноу ѹ ѹ л ю ѹ ѹ
е е л лю ди н еч
тво хо о о о л о о н а ви н

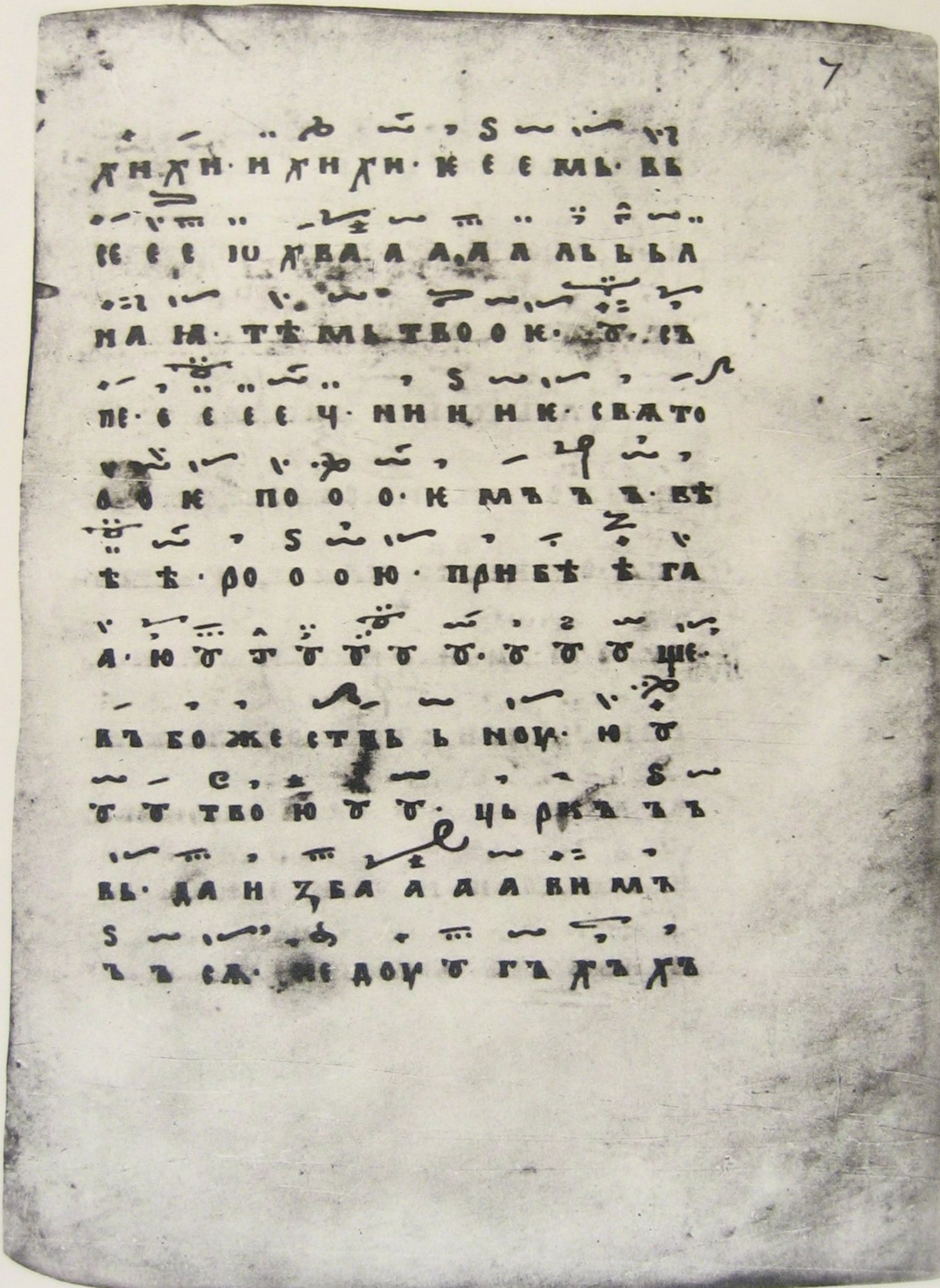


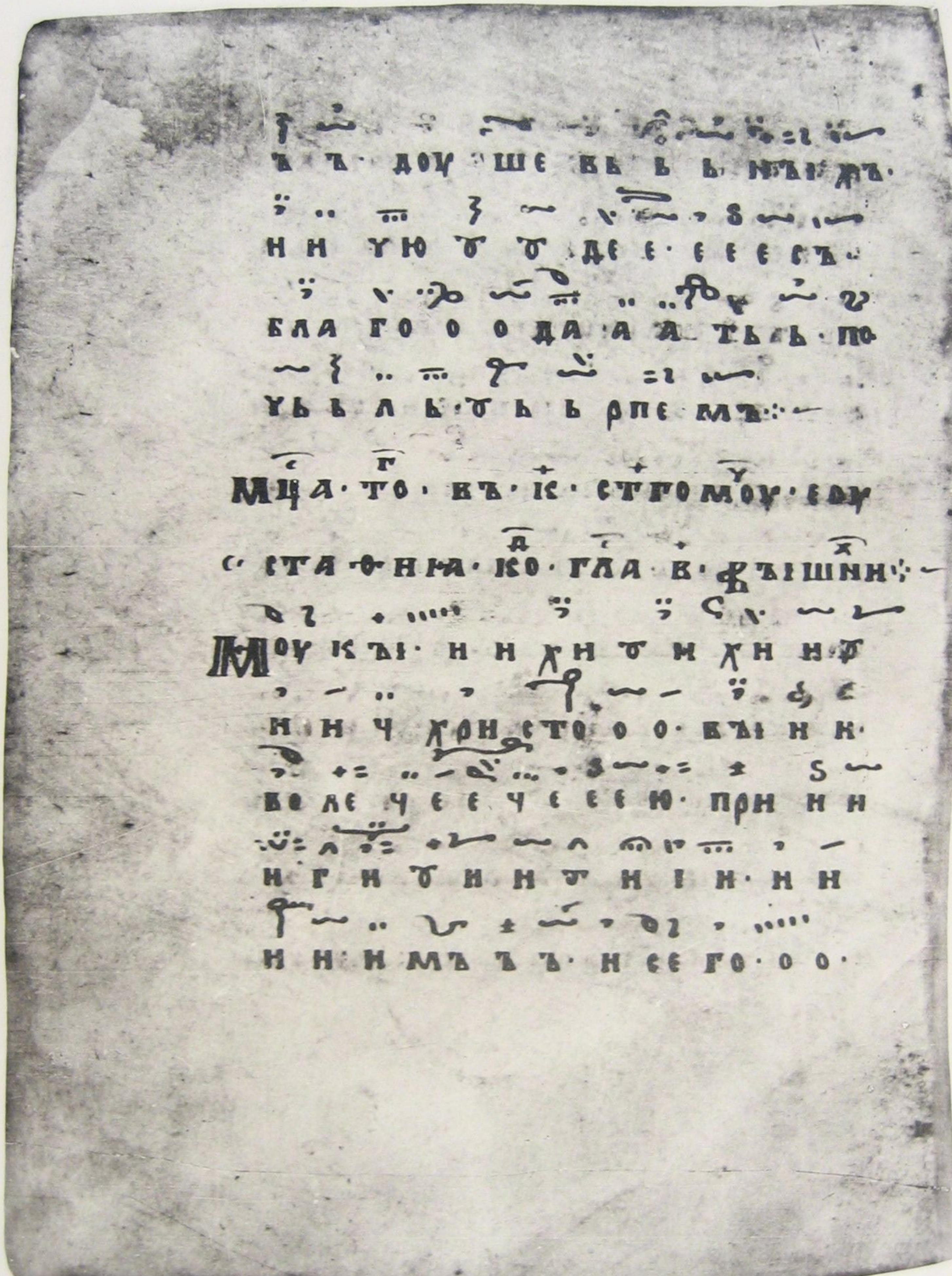


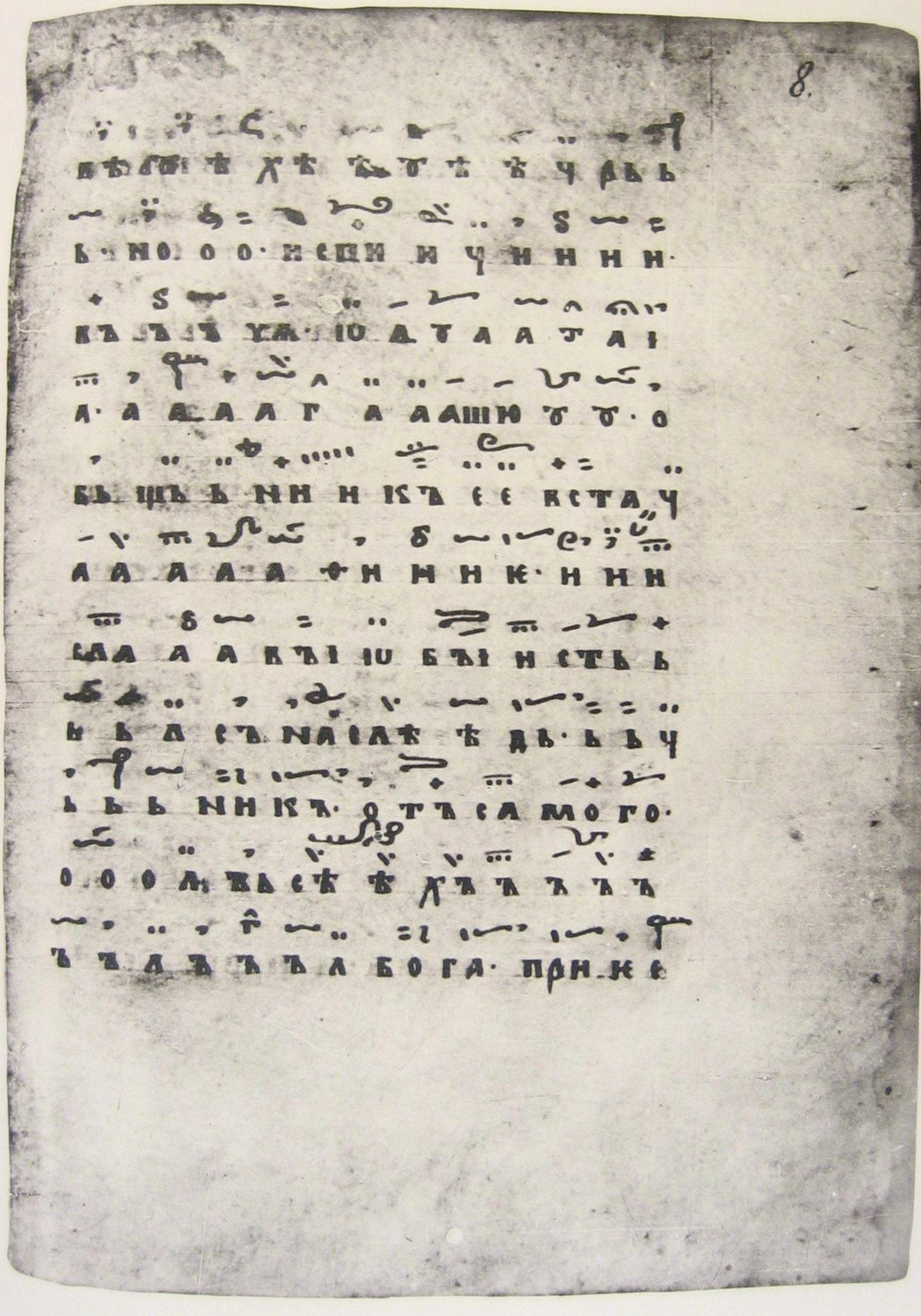

6
бо же· въ зве е е е ан· сн·
ло о ч ю сво о о о о у ке е е ю·
вѣ рь ь ь на· го о о· къ на
за а а· на а а· ше е е· го·
по бѣ ѣ дꙋ ꙋ· да а а· ıа ке· е е
е е· е е е моу· на а а соу· ꙋ
ꙋ ꙋ· по ста а а· а а а тъ·
по ю о о о о бн· н н н ю· н н н
моу хꙋ хꙋ ꙋ ꙋ ща а а· тво
ю· о роу ꙋ жн н н н н мн· н н
н рꙋ не по бѣ дн н н моуꙋ

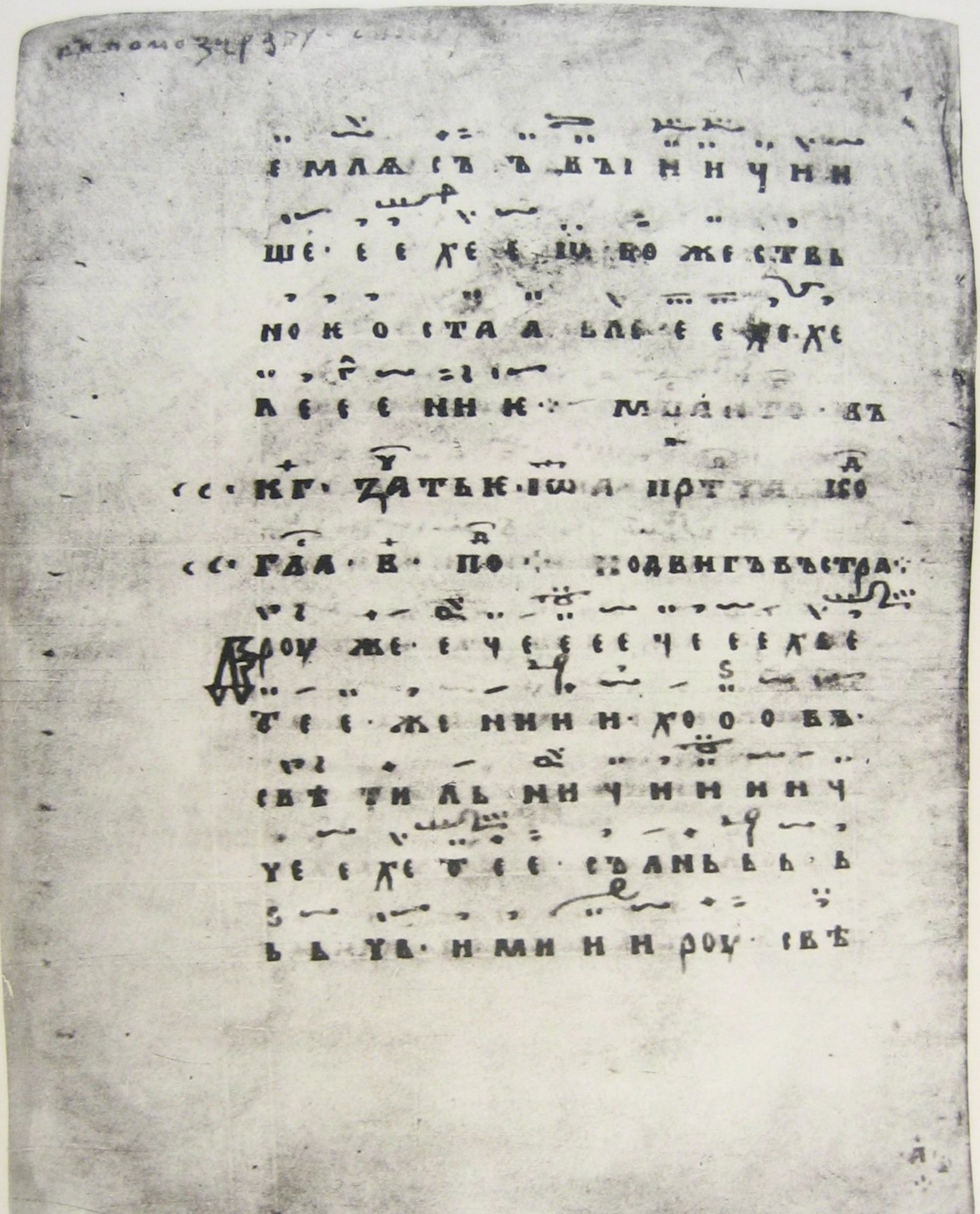


Въ стра да а а ни и и и и
сво о о о ч к е е мь ь ь
хо хо о о о л вре е по о дви
н н н л за а а са а п н по о
о съ мь ь ь рти н н ч на
а а съ ъ ъ о хо о о о о а вла
а ща а к е е е е е ши и ни
н ую де е е е съ то те ни

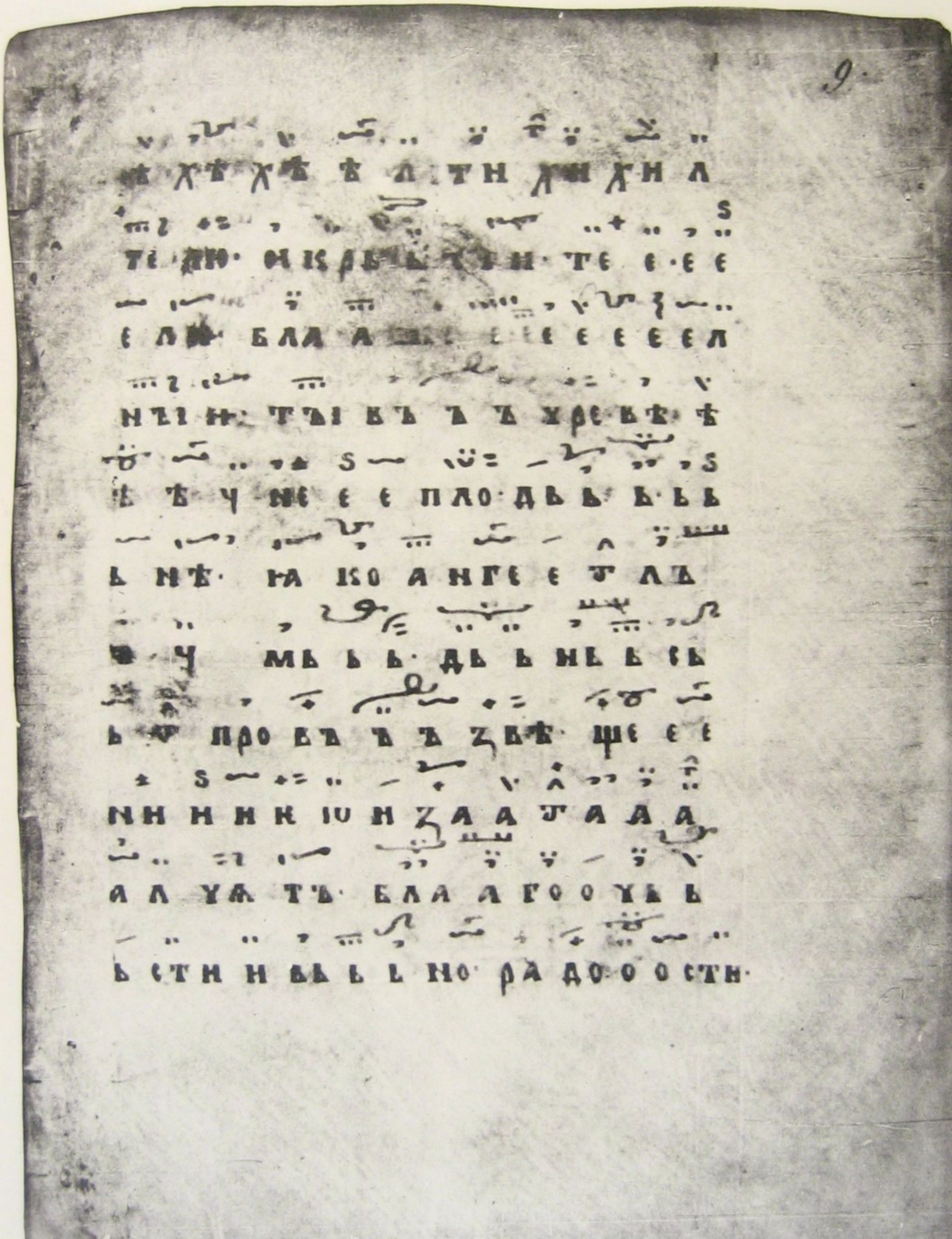


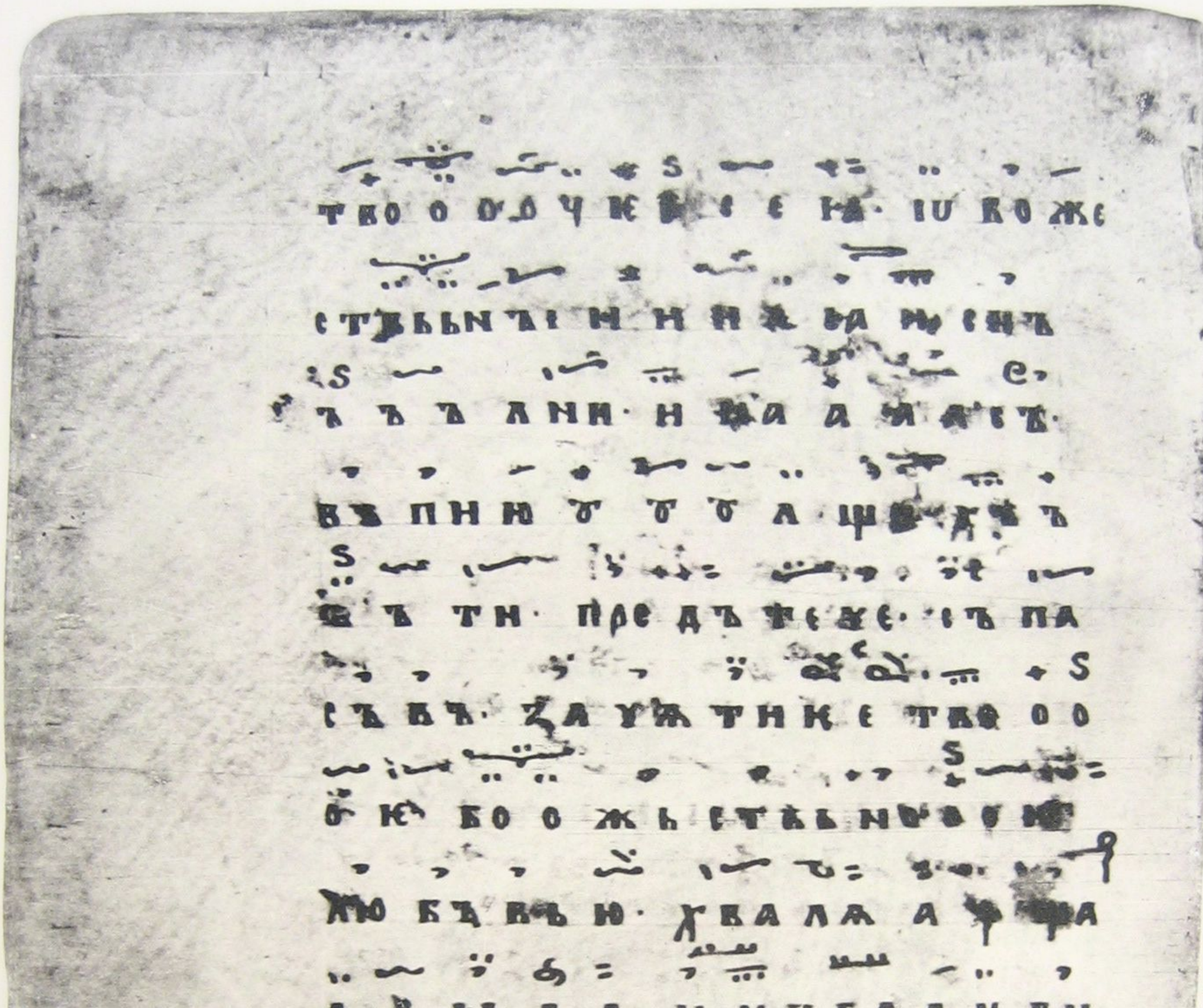

ъ ъ доу ше вь ь ь нъ ы дѧ
н н ѹю ѿ ѿ де е е е е съ
бла го о о да а а ть ь по
ѹь ь л ь ѿ ь ь рпе мъ
Мца· то· въ· і· стгомоу· евѹ
ста ѳиа· ко· гла· в· ышни
Моу къ і· н н хн ѿ н хн н ѿ
н н ч хрн сто о о· въ і н к
во ле ч е е ч е е е ю· при н н
н г н ѿ н н ѿ н і н· н н
н н н мъ ъ ъ· н е е го· о о·

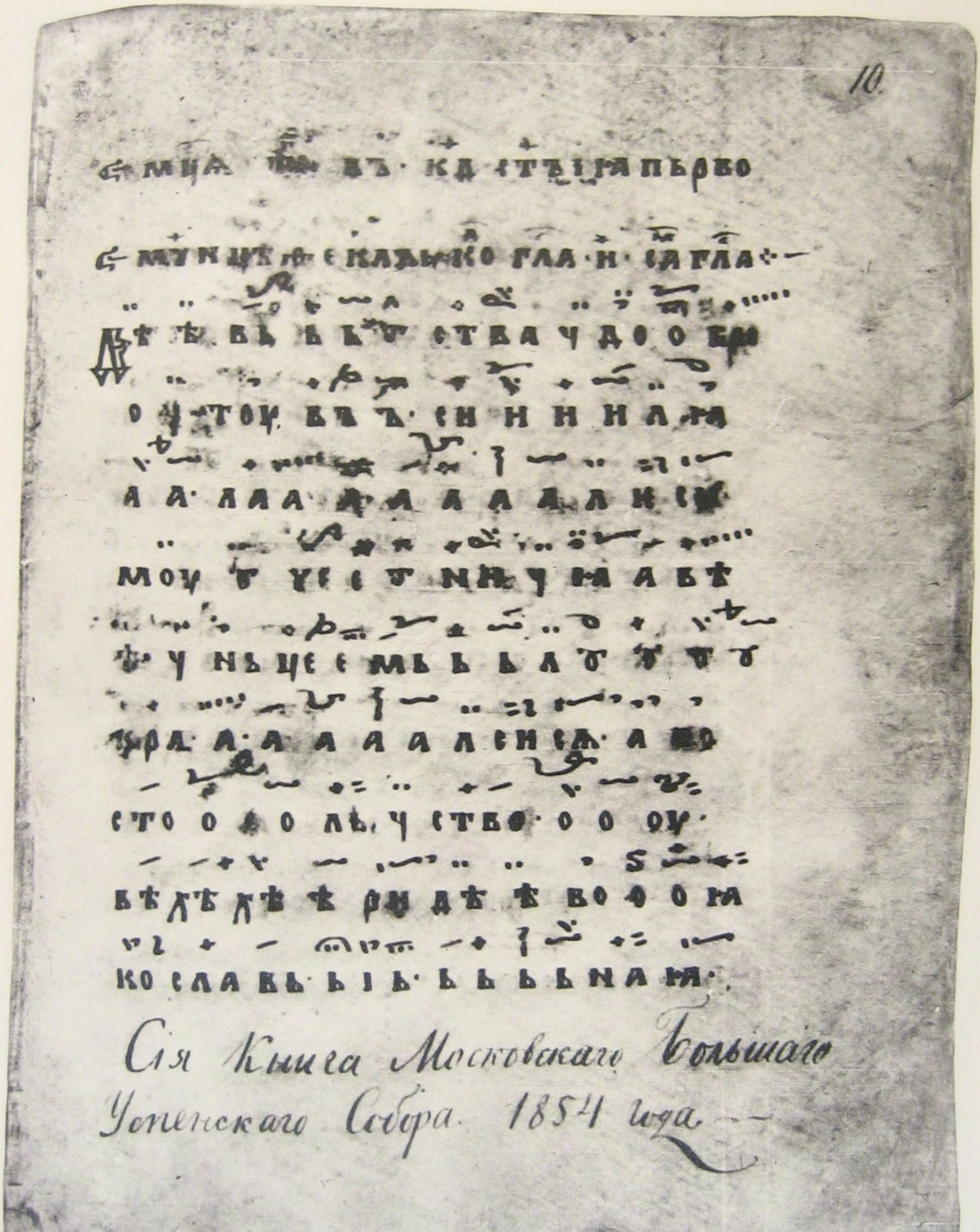




е млаж съ ъ къі н н ч н и
ше е е хе е щ во жестве
но ю о ста а вле е е же хе
е е е е нн ю· мла
кг· zатью· iωа пр т ти ю
гла· в· по подвигъ въстра
роу же· е ч е е е е ч е е ехве
т е е· же ннин н· х о о о въ
све ти аъ ни ч н н н н ч
уе е хе т е е· съ ань ь ь ь
ь ь уъ· н мн н н роу· све






10
Сія Книга Московскаго Большаго
Успенскаго Собора. 1854 года





А Т А· А А ААНА ША· Ю НА

КО БО ГО О О Г СЛО О ВЬ· Ь Ь

Ь Ь ЦЬ Ь Ь ХЬ Ь· И ДРОУ Ѿ· ВРЬ

ЧЪ Ъ· Ъ ЪО Ъ ·ХРИ И И· СТОВЪ·

МЦА· ОКТАБРА

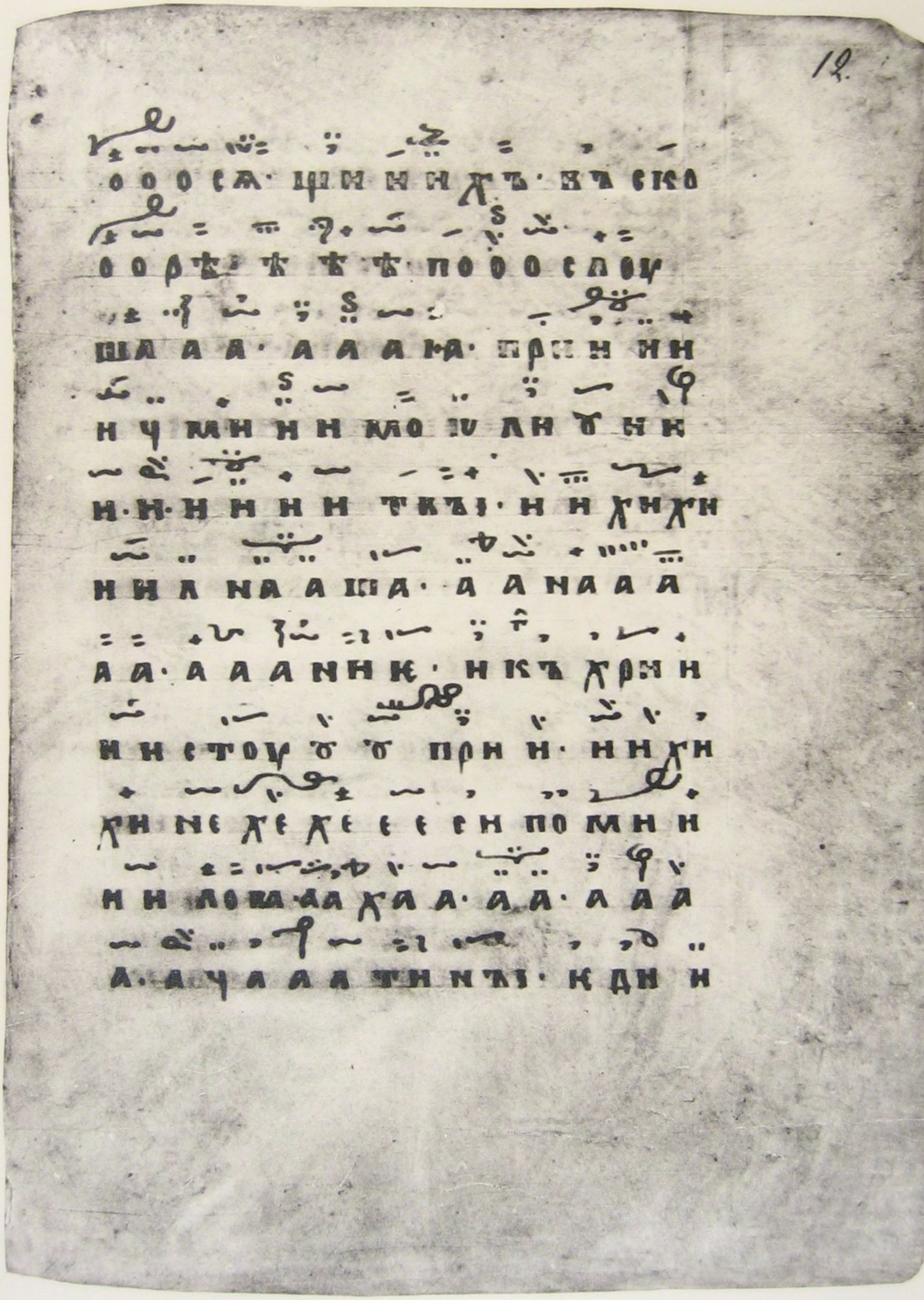
ВЪ· ДНЬ АПЛА АНАНИѢ· КО

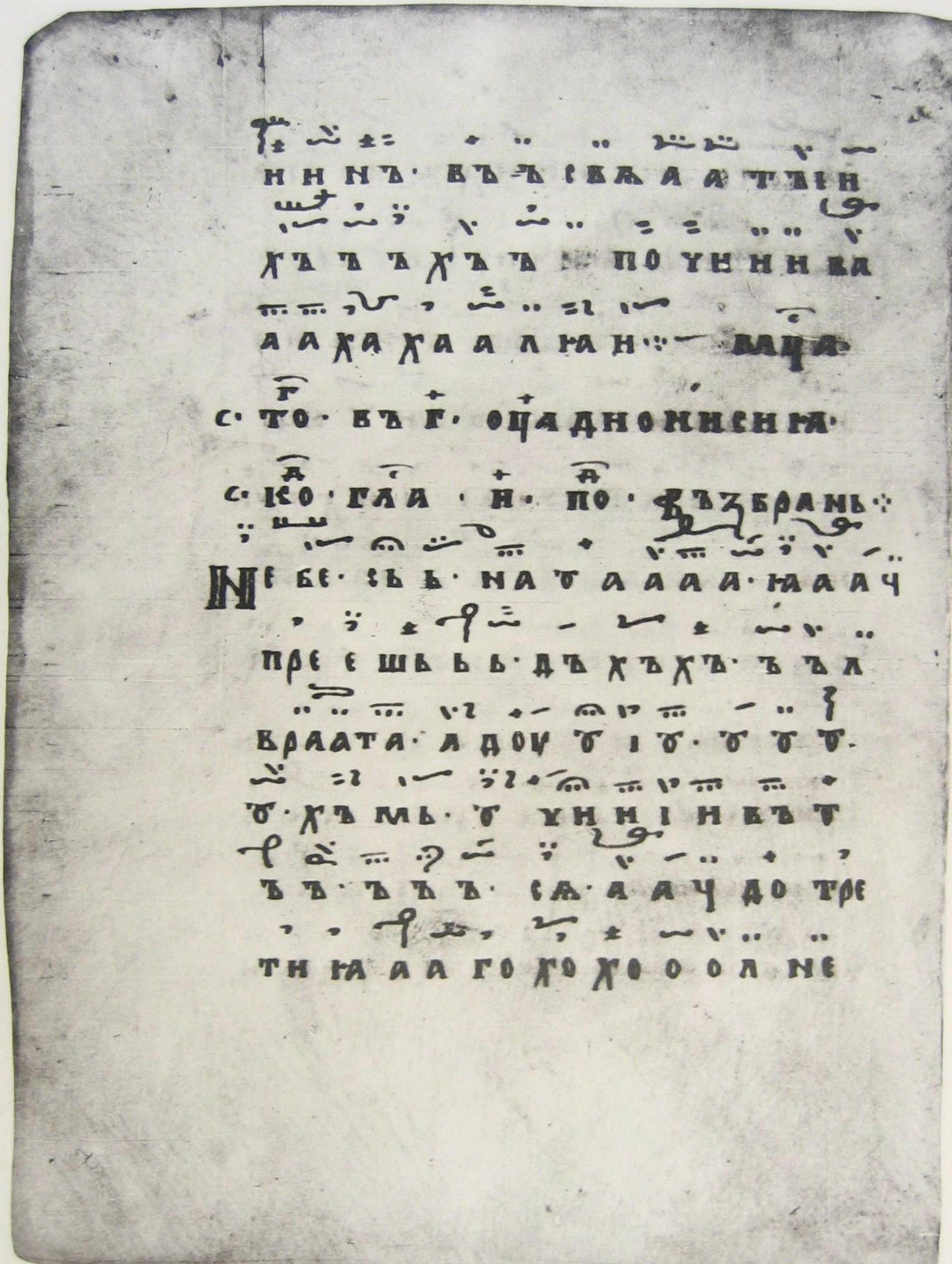
ГЛА· Ѕ· ПО ∴ ВЪМАТНАХ

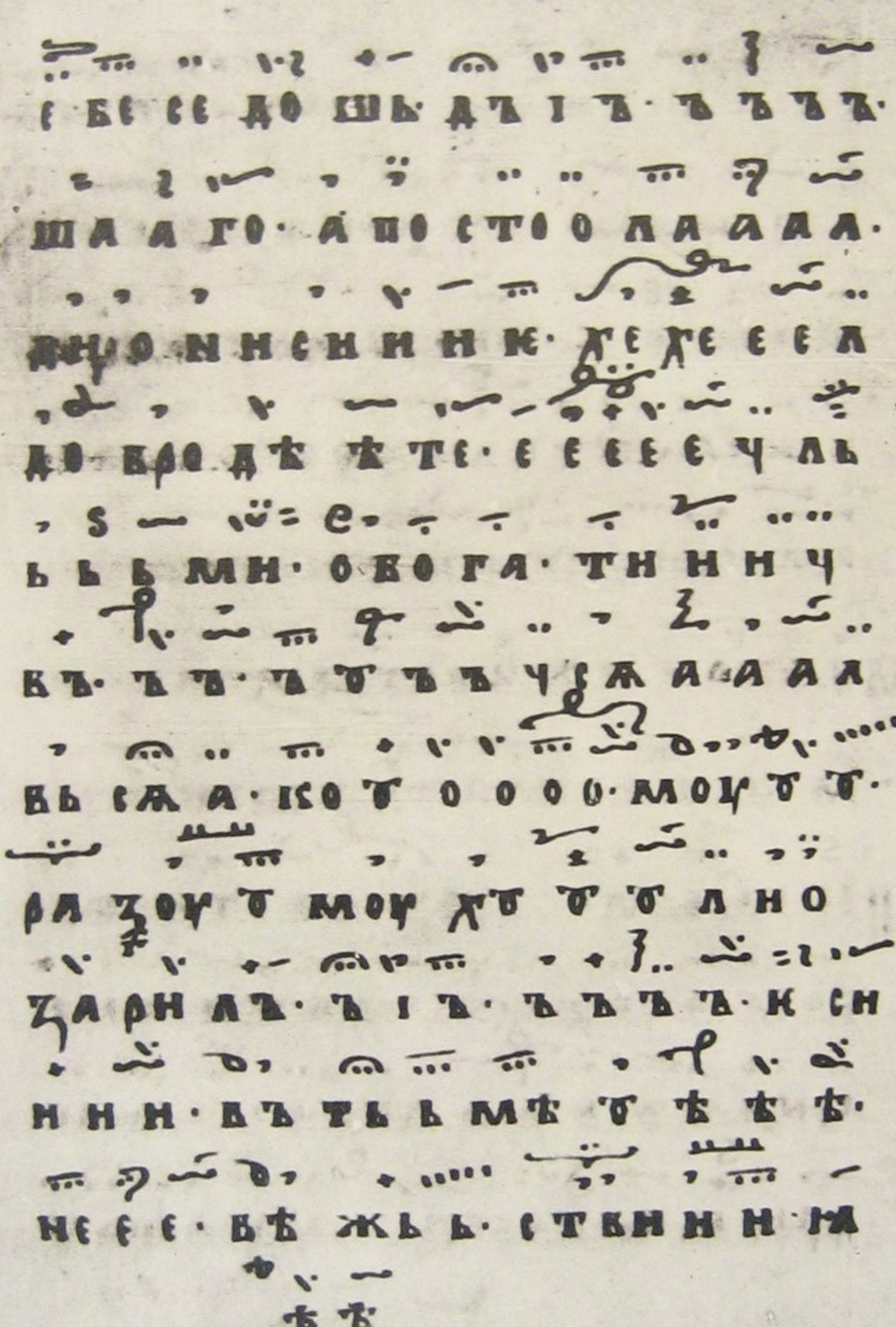
ЯКО ВЪ МО О О О ЛИ Ю ТВА А

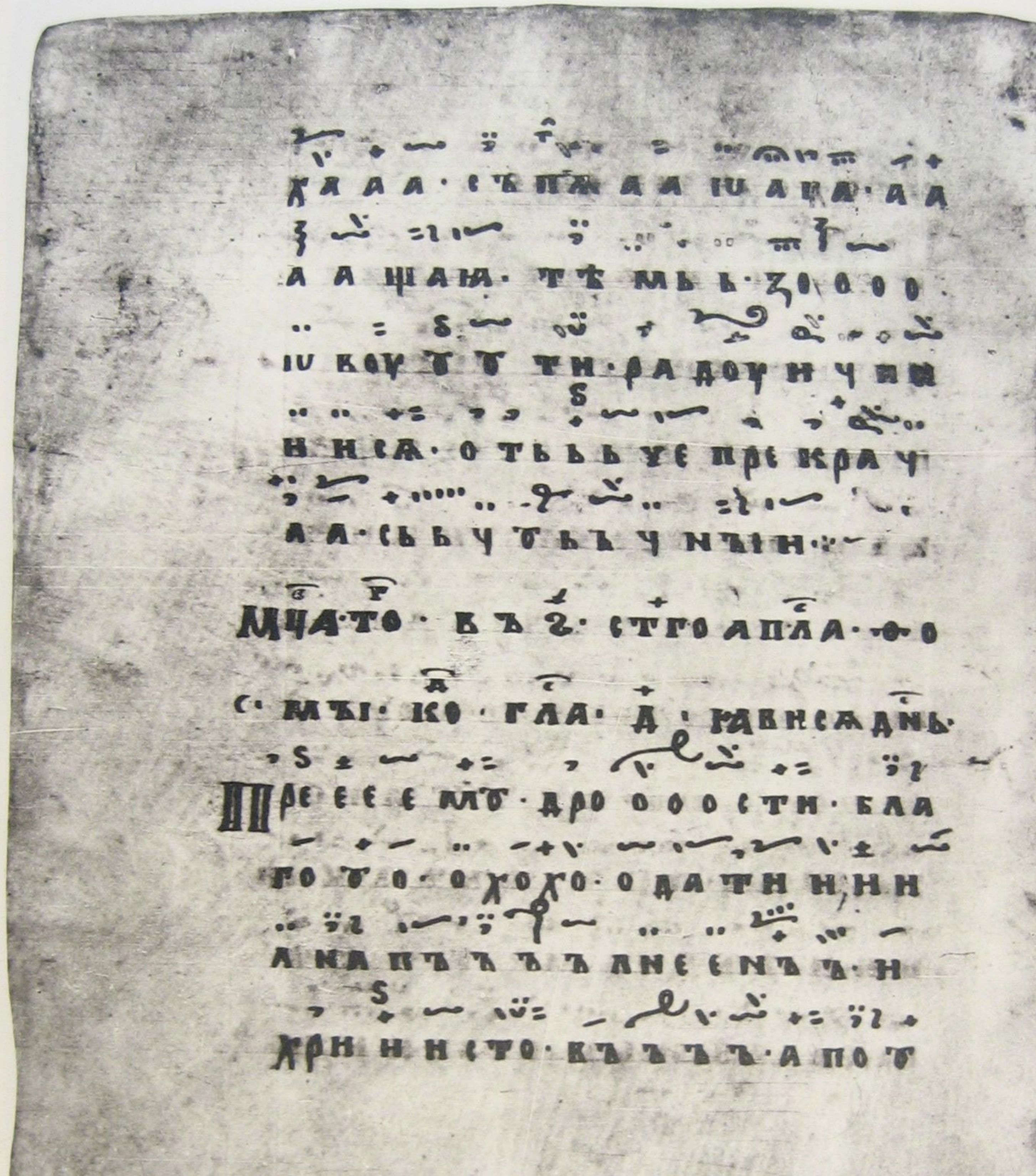
ХЪ ТЕПЛА А А А· ГО О О ЗА·

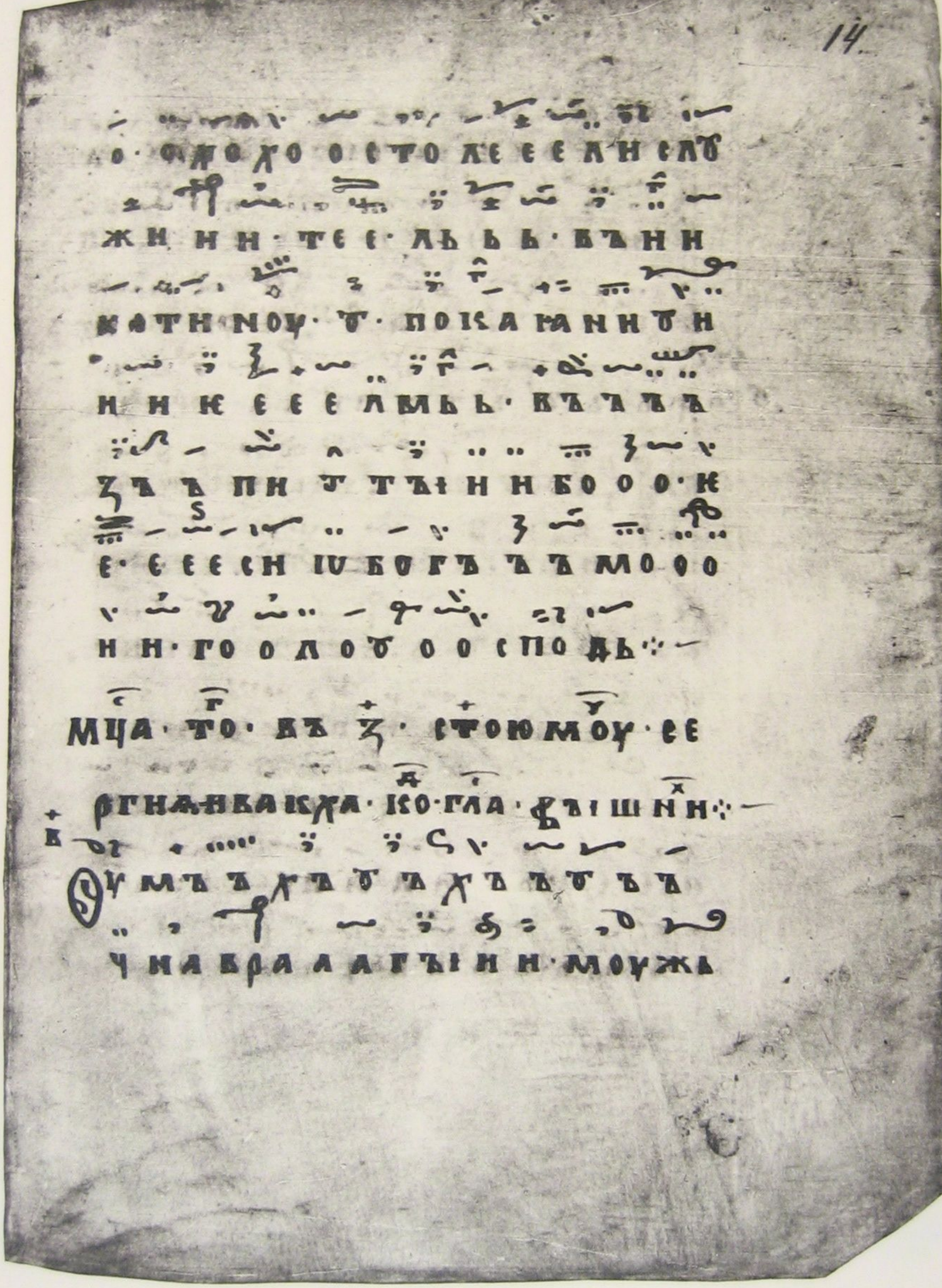
СТОУ ПЬ Ь Ь НИ И НИ КА· И ПРО

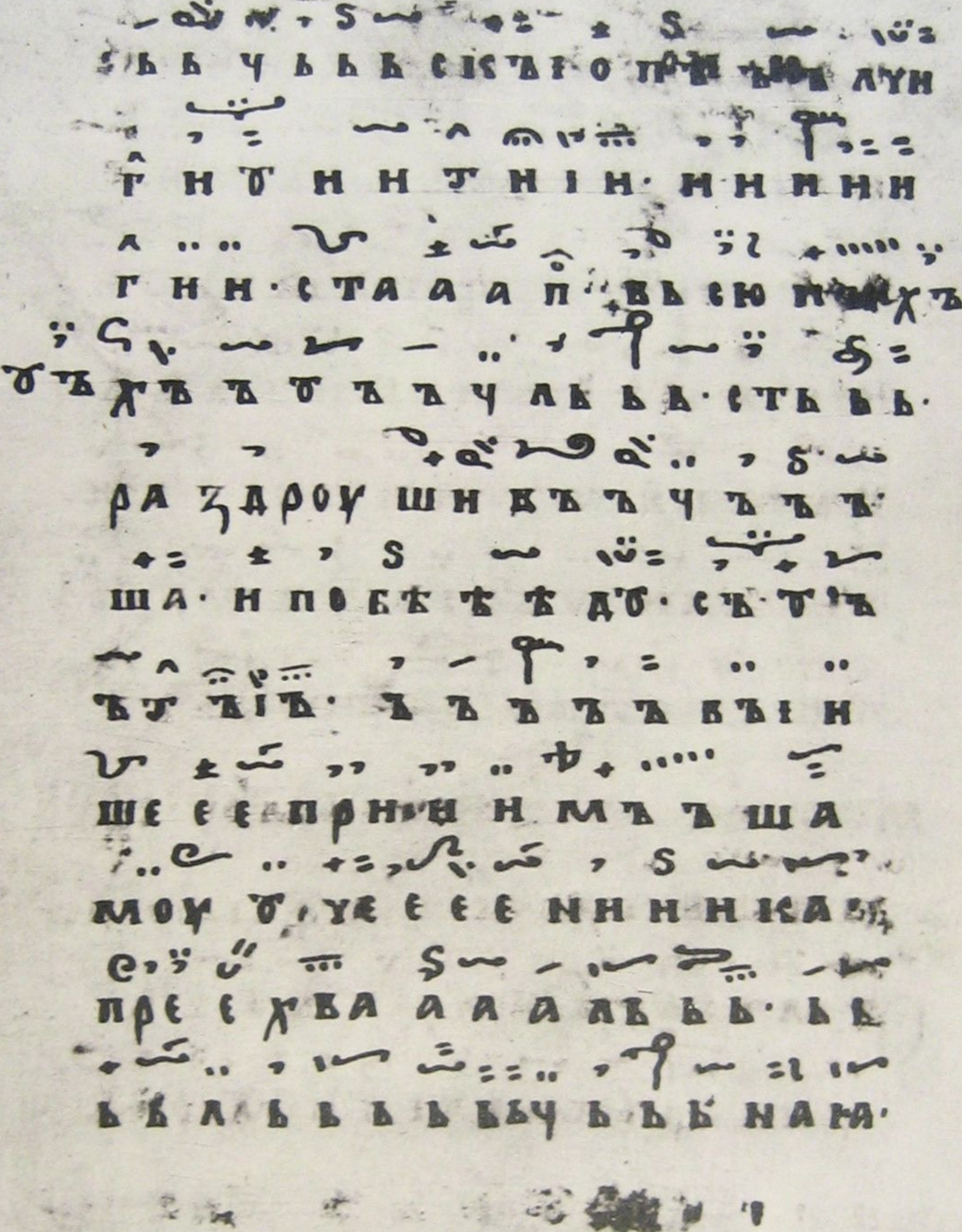

о о о са · щи и и и хъ · въ ско
о о рѣ ѣ ѣ ѣ по о о о слоу
ша а а · а а а а ꙗ · при и и ии
и у ми и и и мо ѿ ли и ѿ и к
и · и · и и и и и тꙑ · и и хи хи
и и а на а ша · а а на а а
а а · а а а ни к · и къ хри и
и и стоу ѡ ѡ при и · и и хи
хи не хе хе е е е ри по ми и
и и лона · аа ха а а · а а · а а а
а · а ча а а а ти и нꙑ · к ди и


ни ни нъ· въ ъ свѧ а а тъи н
ха ъ ъ хъ ъ по чи ни ни ва
а а ха ха а а л ıа н·:· вѣща
с· то· въ г· отца дно ми ис ни ıа·
с· ко· гла· н· по· възбрань·:·
Не бе· сь ь· на т а а а а· ıа а а ч
пре е шь ь ь· дъ хъ хъ· ъ ъ л
враата· а доу т і т· т т т·
т· хъ мь· т чи ни і ни въ т
ъ ъ· ъ ъ ъ· сѧ· а а ч до тре
ти ıа а а го хо хо о о о л не

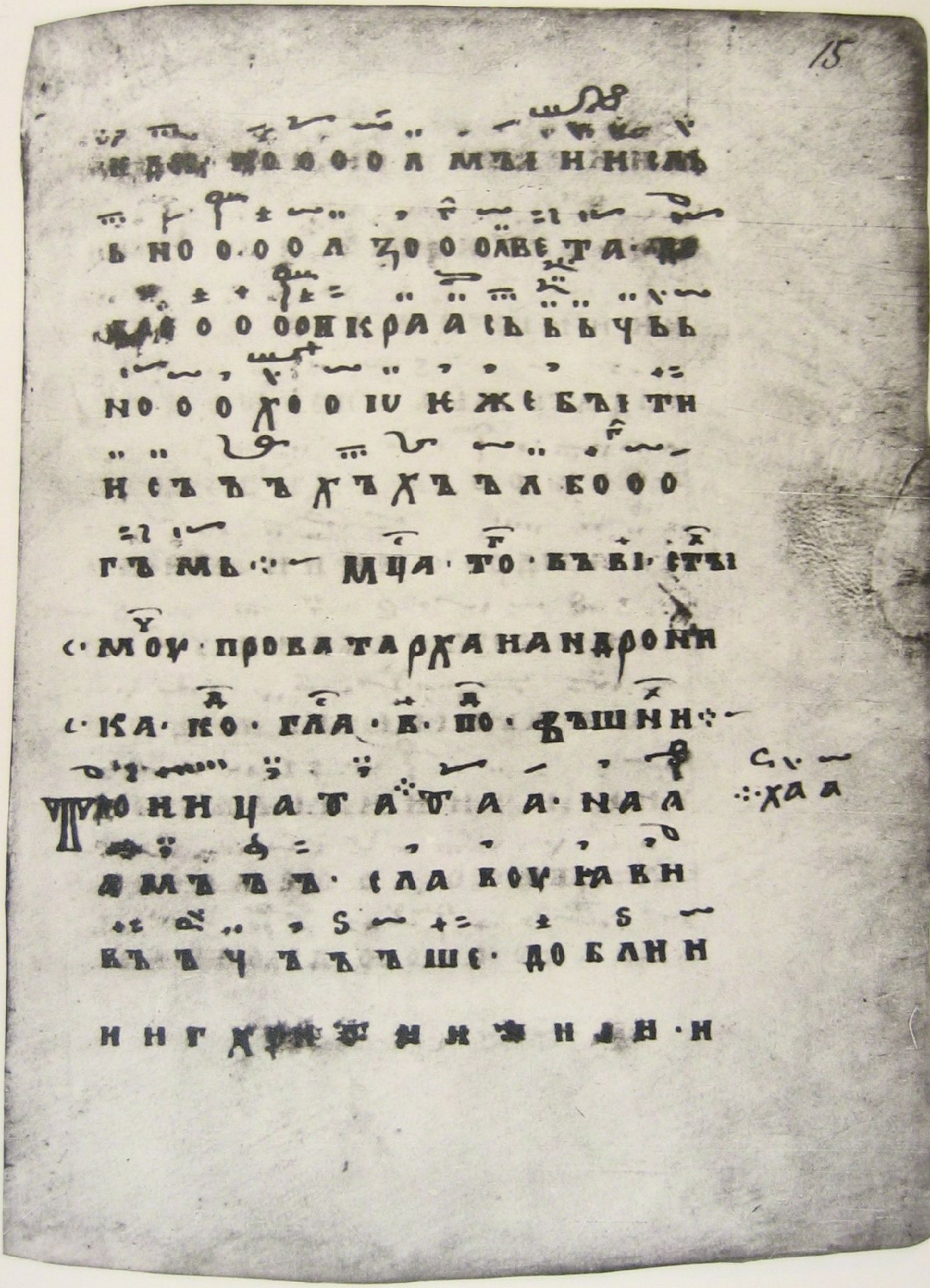

Е БЕ СЕ ДО ШЬ ДЪ І Ъ Ъ Ъ Ъ.
ША А ГО· А ПО СТО О ЛА А А А.
НИ О НИ СИ И И И Ю· ХЕ ХЕ Е Е Л
ДО БРО ДѢ ѢТЕ· Е Е Е Е Е Ч ЛЬ
Ь Ь Ь МИ· О БО ГА· ТИ И И Ч
ВЪ· Ъ Ъ· Ъ Ѿ Ъ Ъ ЧѦ А А А Л
ВЬ СѦ А· КО Ѿ О О О О· МОУ Ѿ Ѿ.
РА ЗОУ Ѿ МОУ ХѾ Ѿ Ѿ Л НО
ЗА РИ ЛЪ· Ъ І Ъ· Ъ Ъ Ъ· К СИ
И И И· В Ъ ТЬ Ь МѢ Ѿ Ѣ Ѣ Ѣ.
НЕ Е Е· ВѢ ЖЬ Ь· СТВИ И И И ИА
Ѣ Ѣ

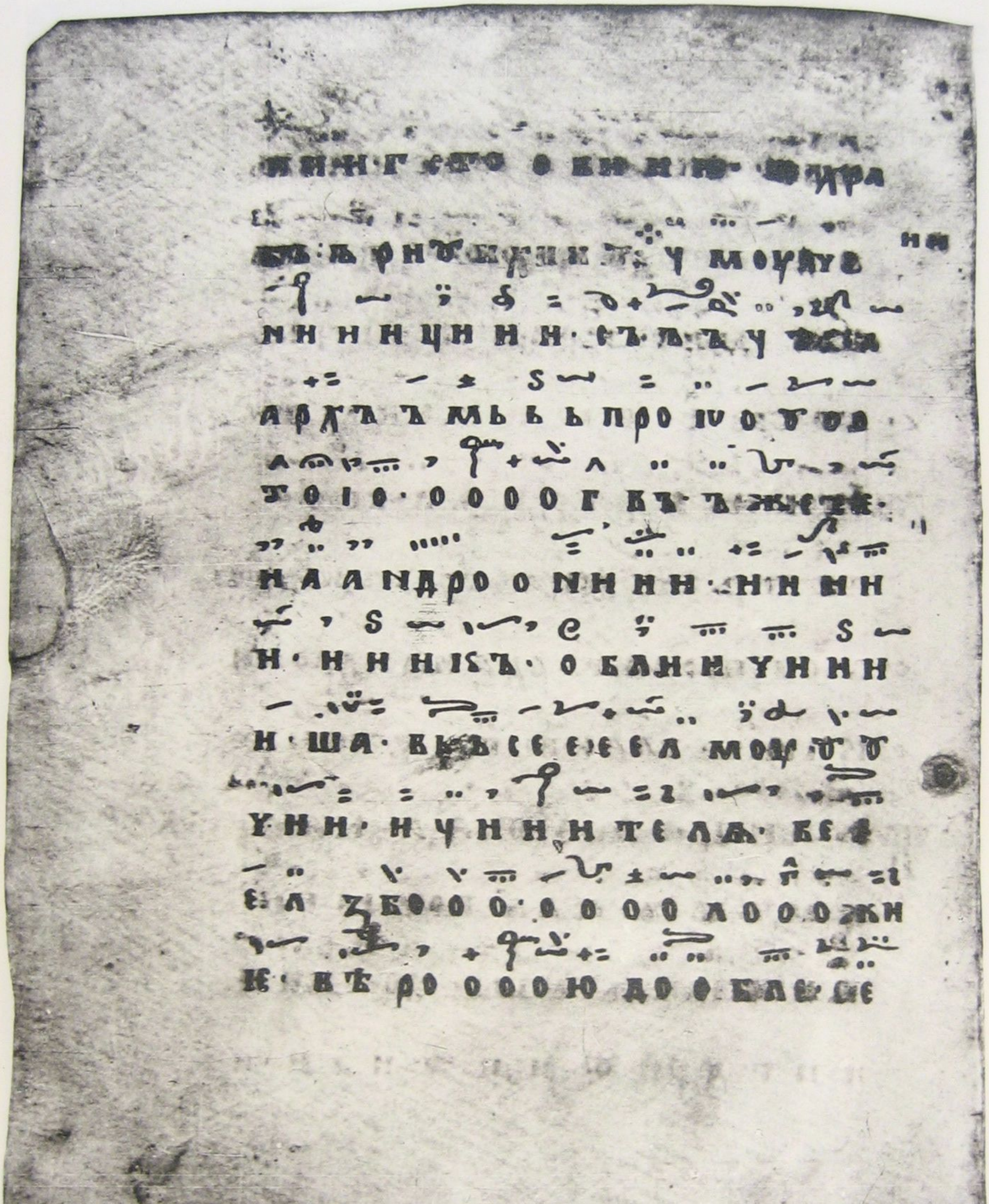




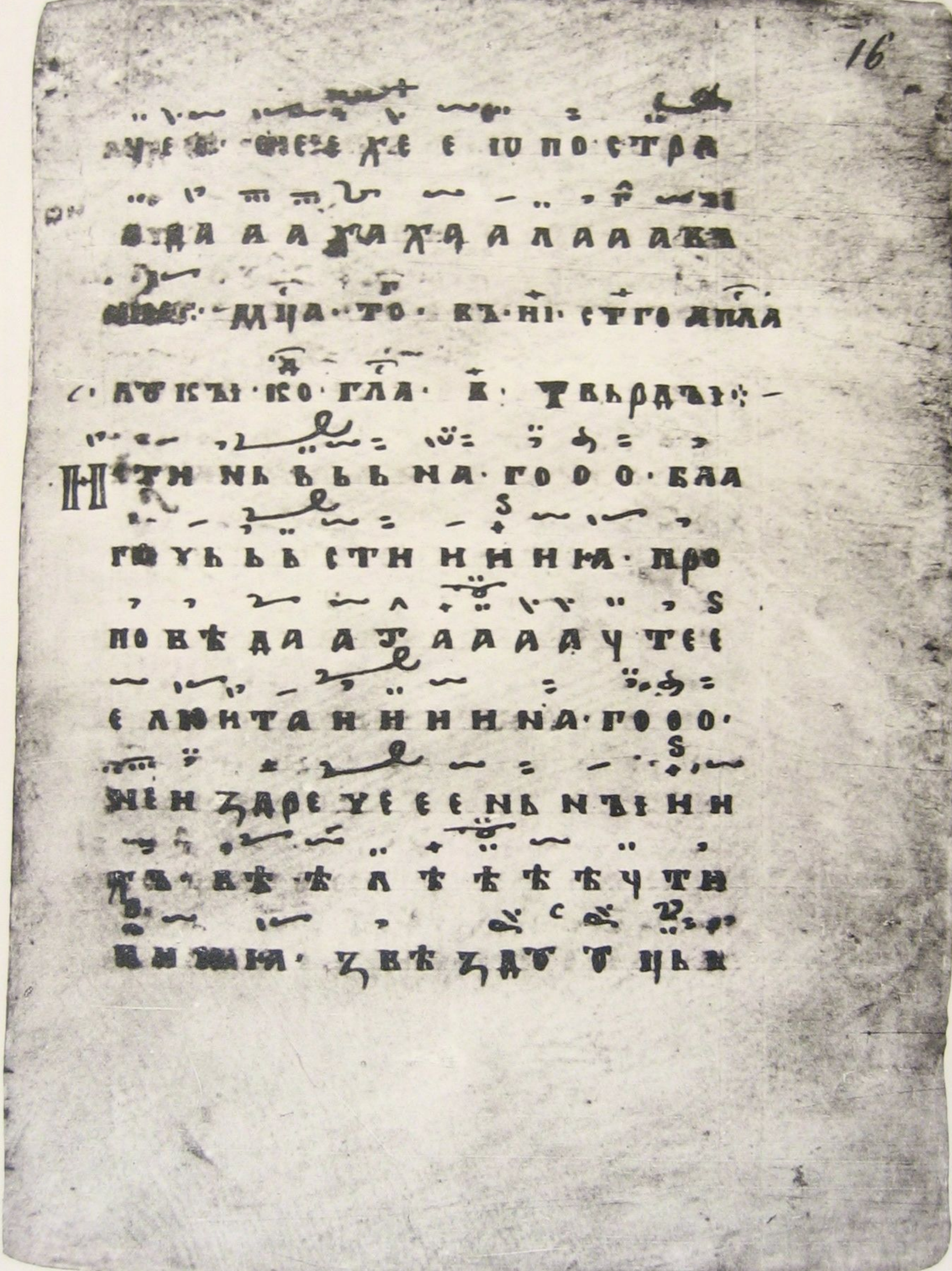


ѕъ ь ь ч ь ь ь ѣ сі ѣ с т а г о о п р и и ѣ ю а л у и
г н ѿ н и н т н і н · и н и н и
г н и · с т а а а п ъ в ь с ю п р и х ъ
ѿ ъ х ъ ъ ъ ѿ ъ ъ ч а ь ь а · с т ь ь ь ·
р а з д а р о у ш н и к ъ ъ ч ъ ъ ъ
ш а · и п о б ѣ ѣ ѣ д ѿ · с ъ ѿ ъ
ъ т ѣ і ѣ · ъ ъ ъ ъ ъ в ъ і и
ш е е е п р и н и н м ъ ъ ш а
м о у ѿ у е е е е н и и н к а
п р е е х в а а а а л ь ь ь · ь ь
ь ѣ л ь ь ь ь ь ь ч ь ъ ѣ н а м ъ

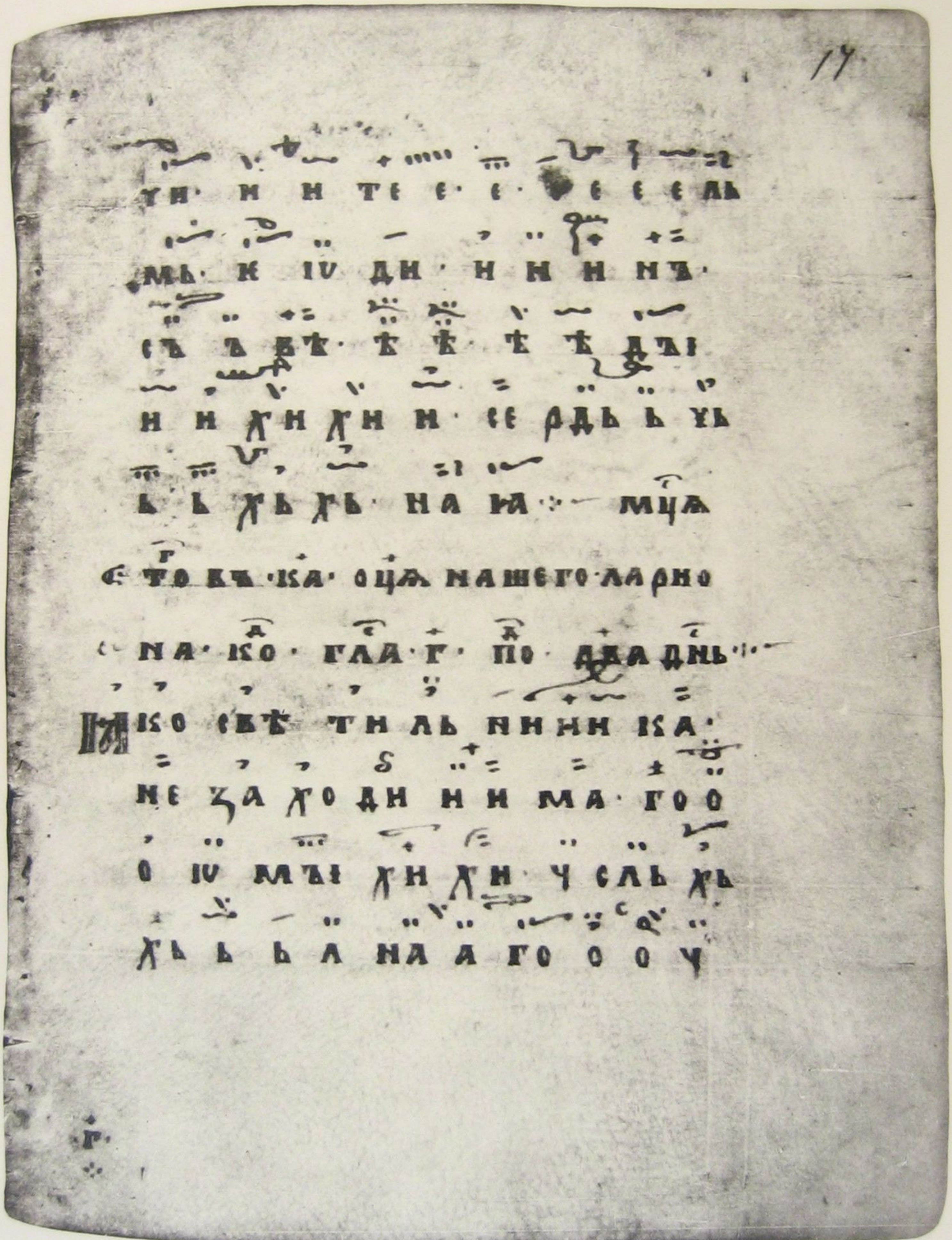


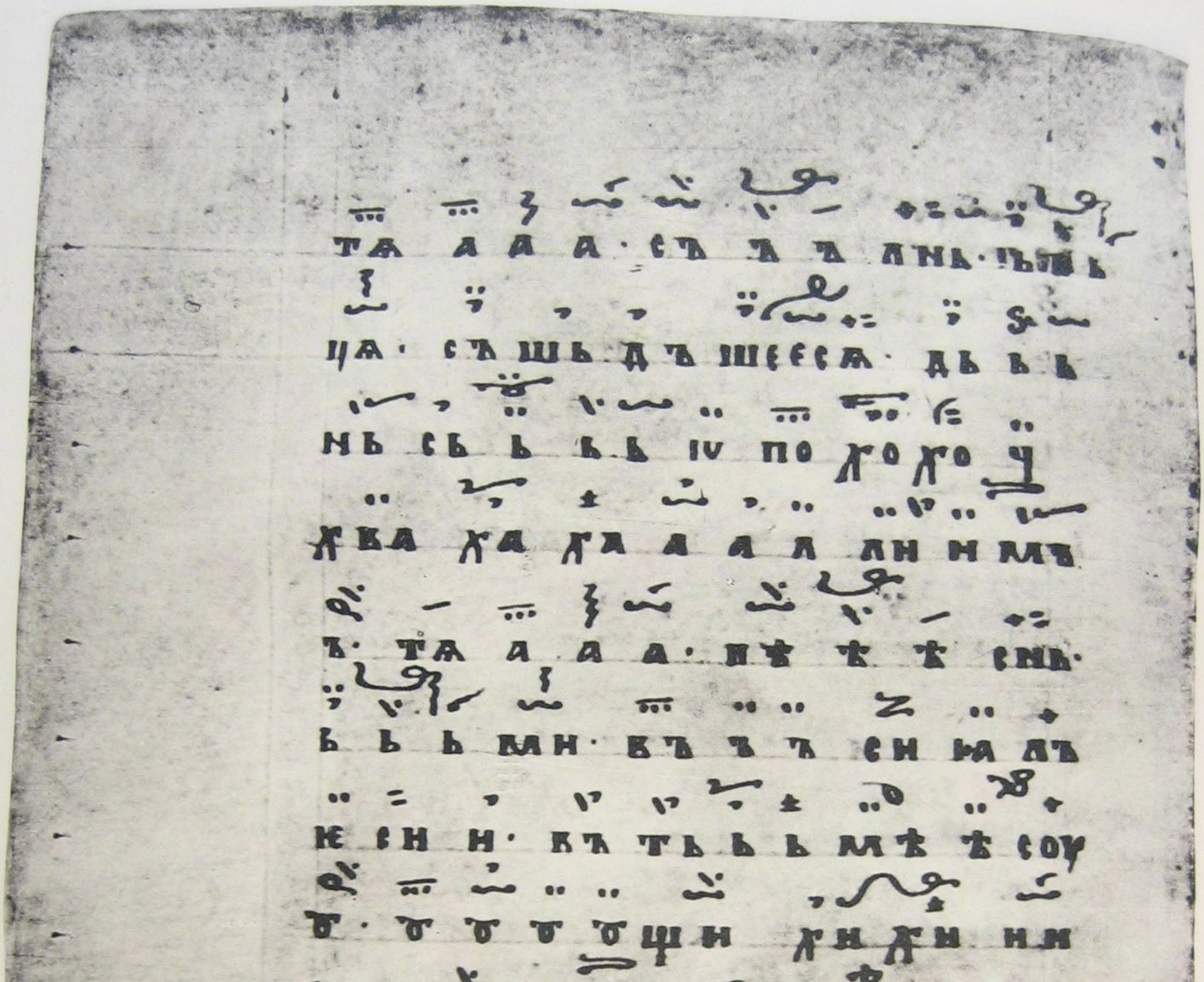


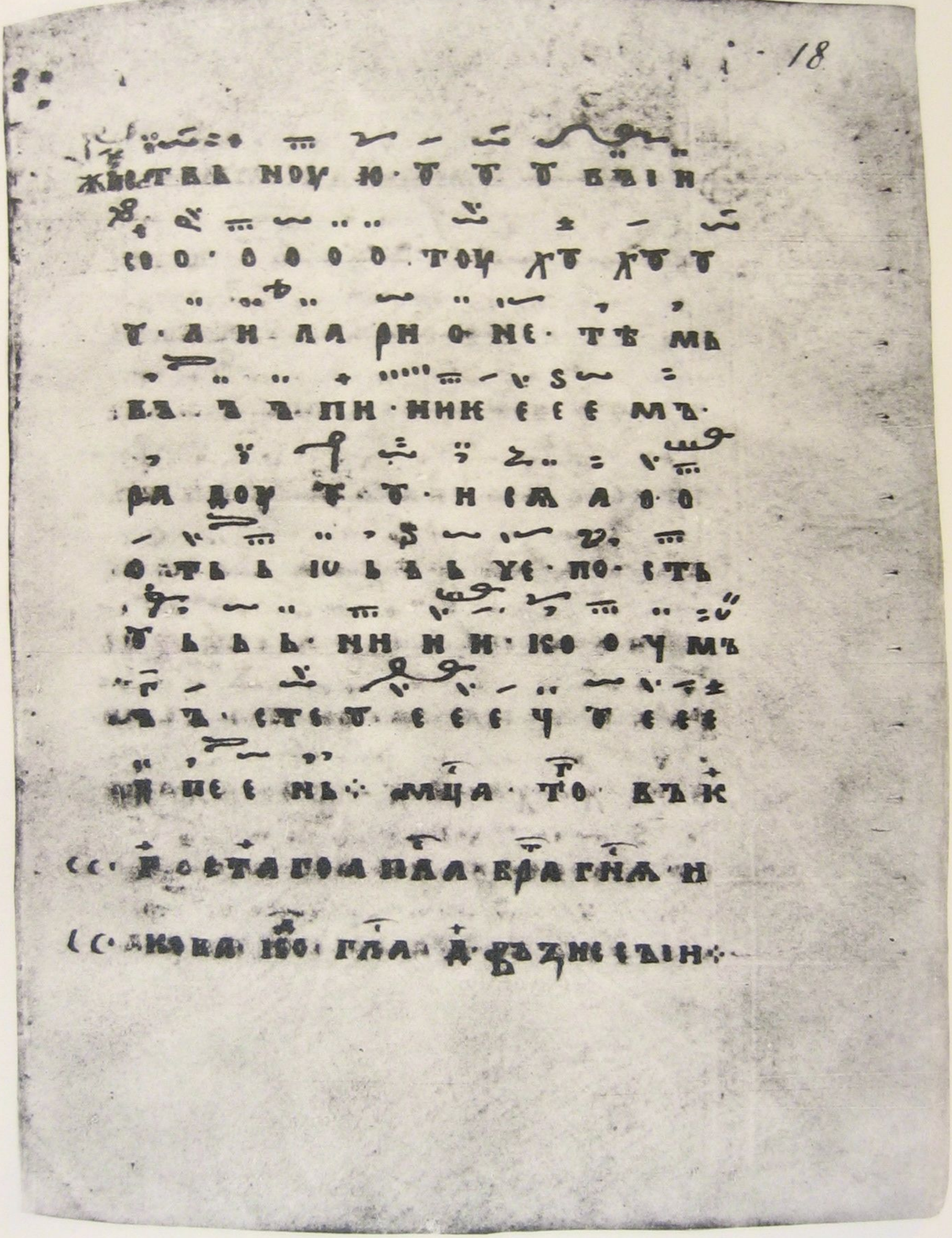
Н·Н Н Н Н Н Н·С Ъ Ъ Ъ У
А Р Х А Ъ М Ь Ь Ь П Р О
Н·Н Н Н Н К Ъ· О Б А Н Н У Н Н Н
Н·Ш А·
У Н Н·Н У Н Н Н Т Е Л Ѧ·

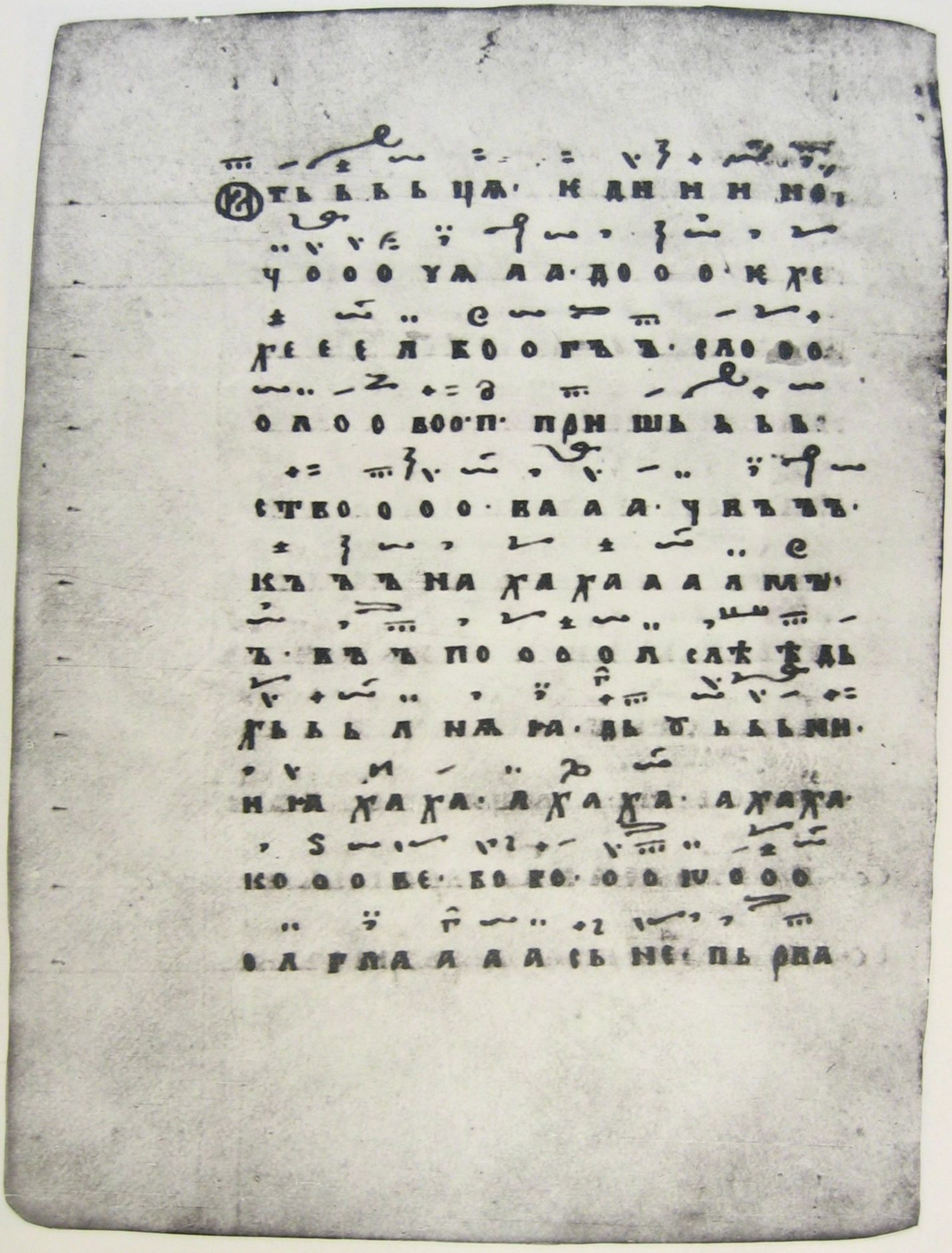


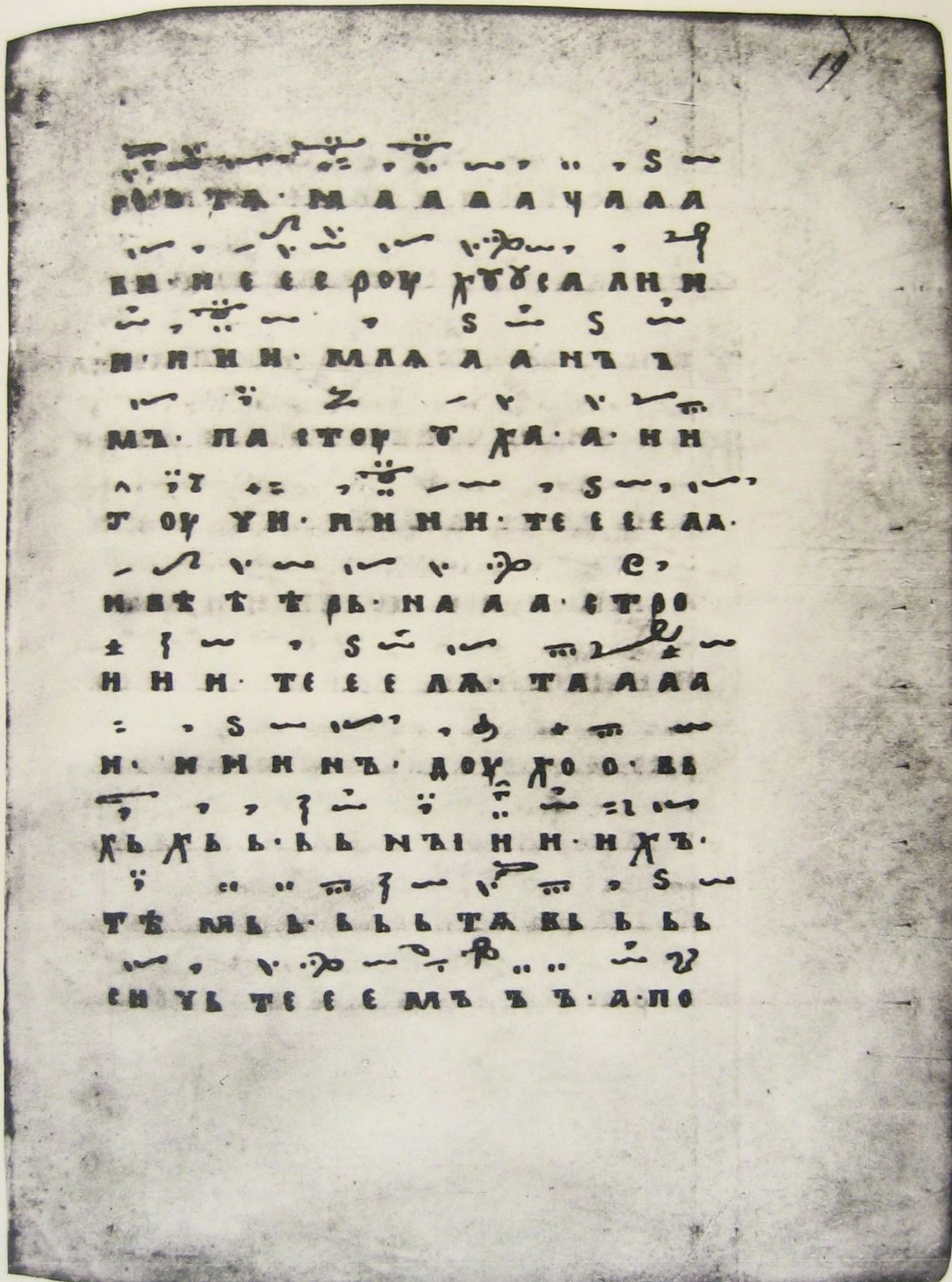


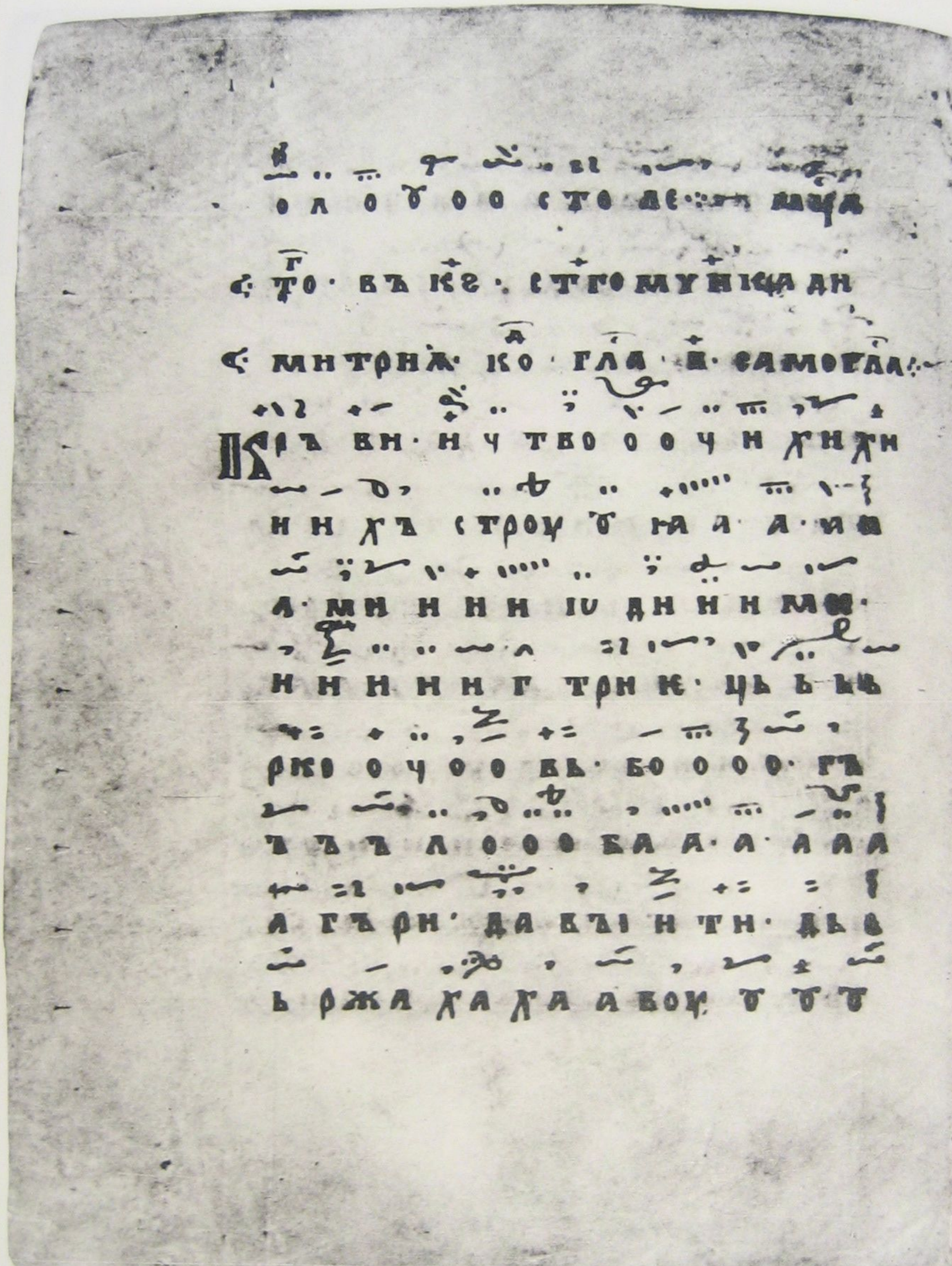



та а а а· съ ѧ ѧ лнѣ·
ца· съшь дъ шесса· дь ь ь
нь сь ь ь ю по хо хо у
жва жа жа а а а ан н мъ
ъ· та а а а· нѣ ѣ ѣ снѣ·
ь ь ь ван· въ ъ ъ сн ва лъ
ю сн н· къ ть ь ь мѣ ѣ сѹ
ть· ѿ ѿ ѿ ѿ ѿщн хн хн нн
а· мъ ъ не· нѣ ѣ ѣ жь
ѣ ь стан н н н на· вь за
прн н н во да а· на бо

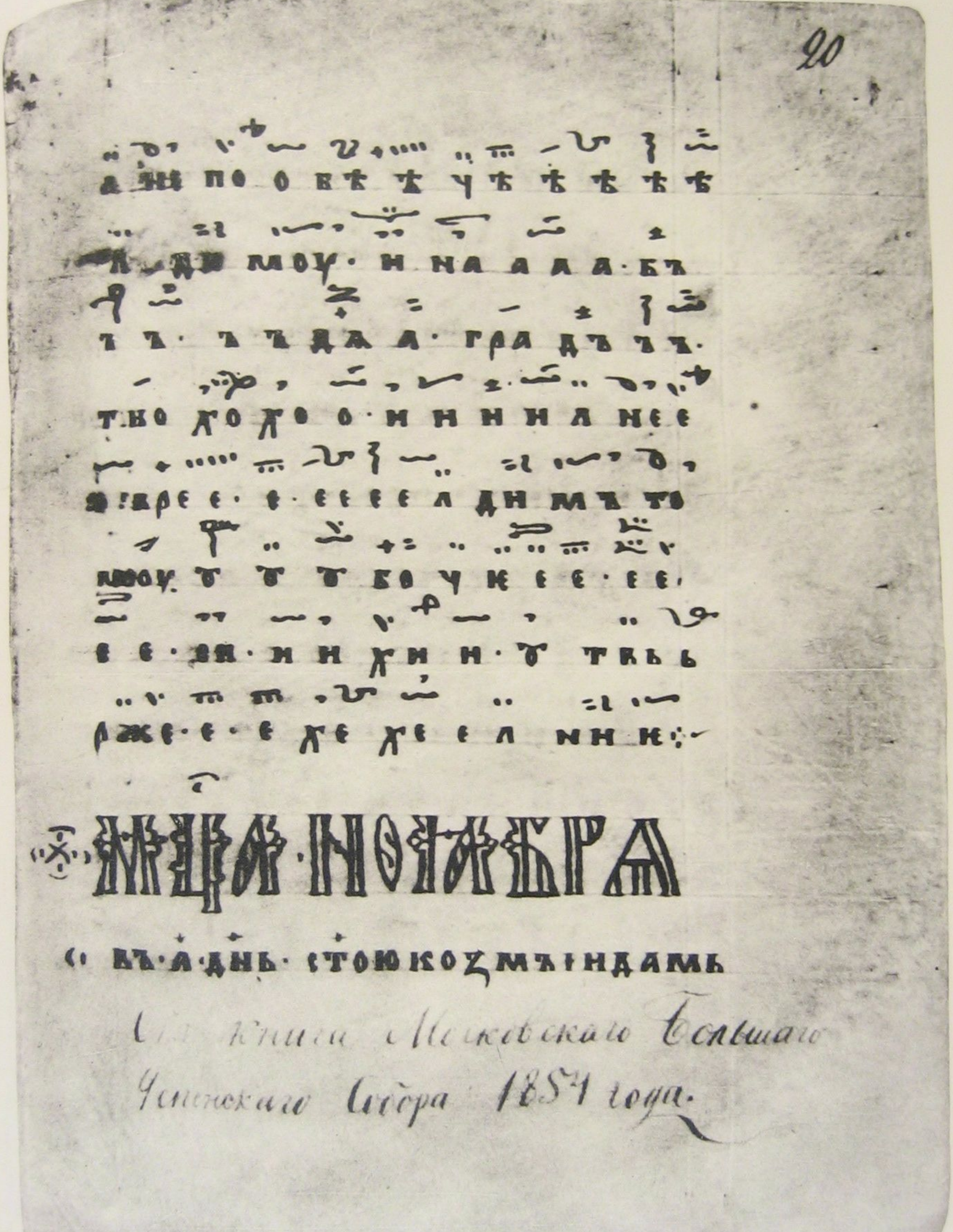


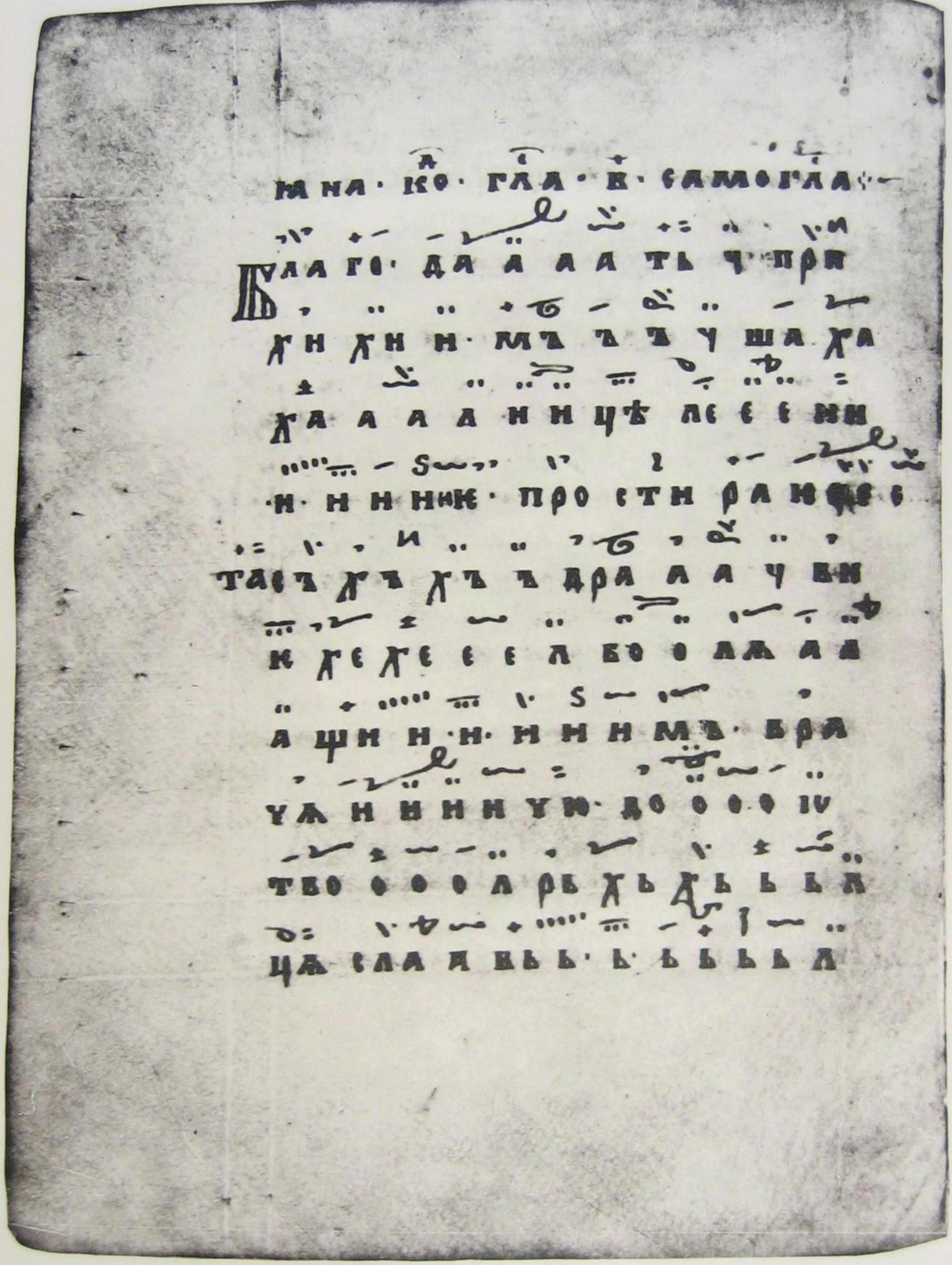


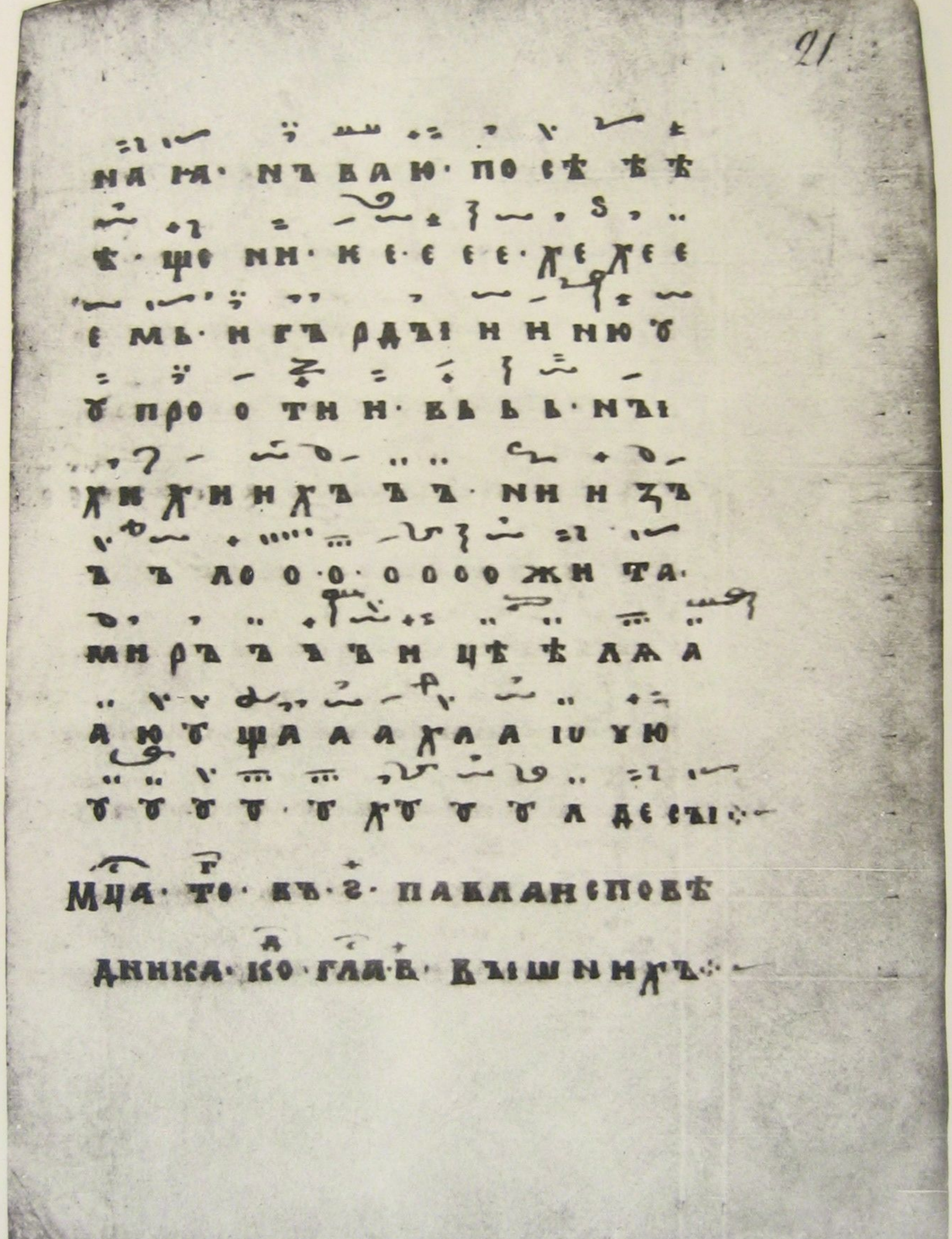




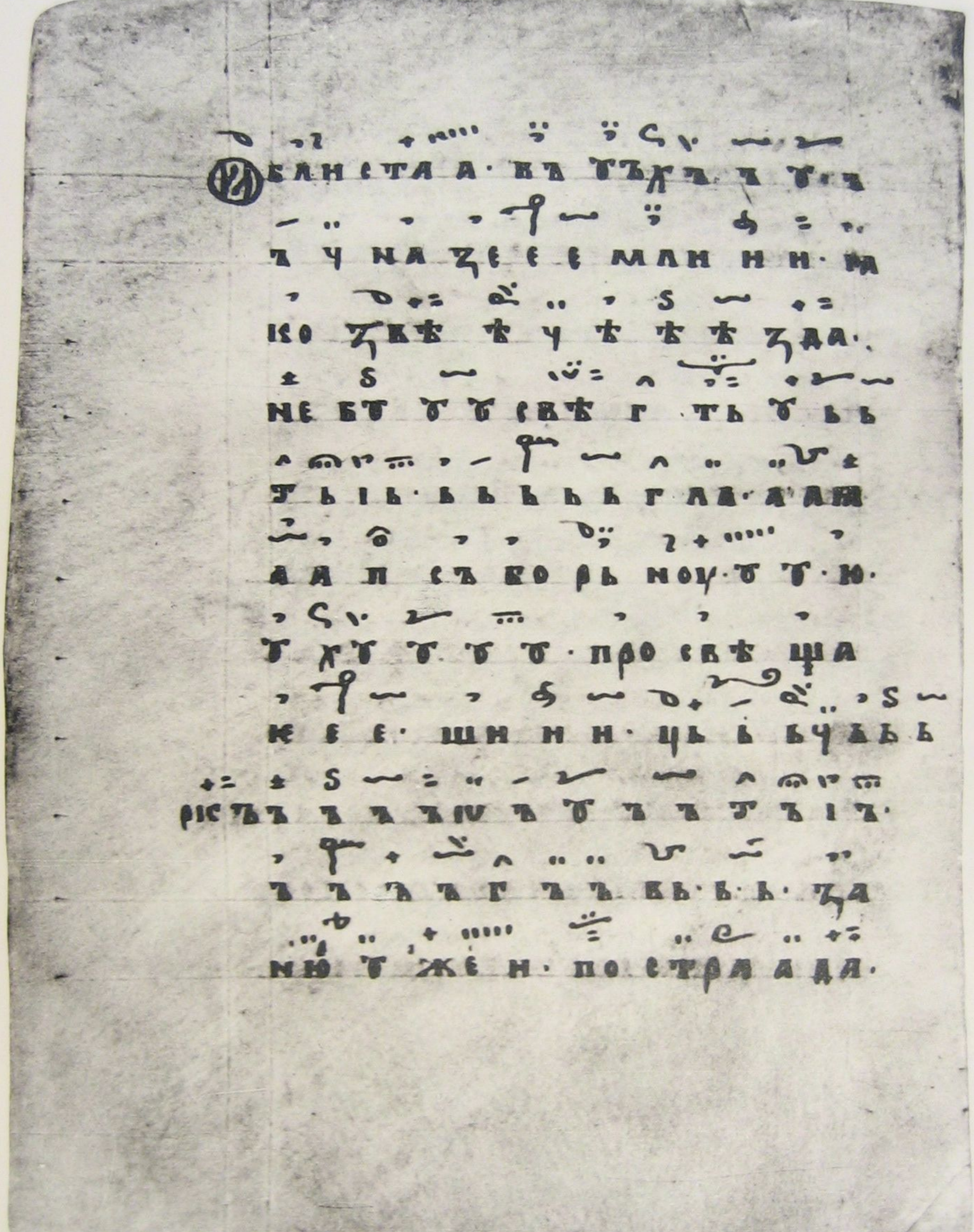
с҃то. въ кг. с҃тгомученїца дн
митрїа. ко гла. и. самогла

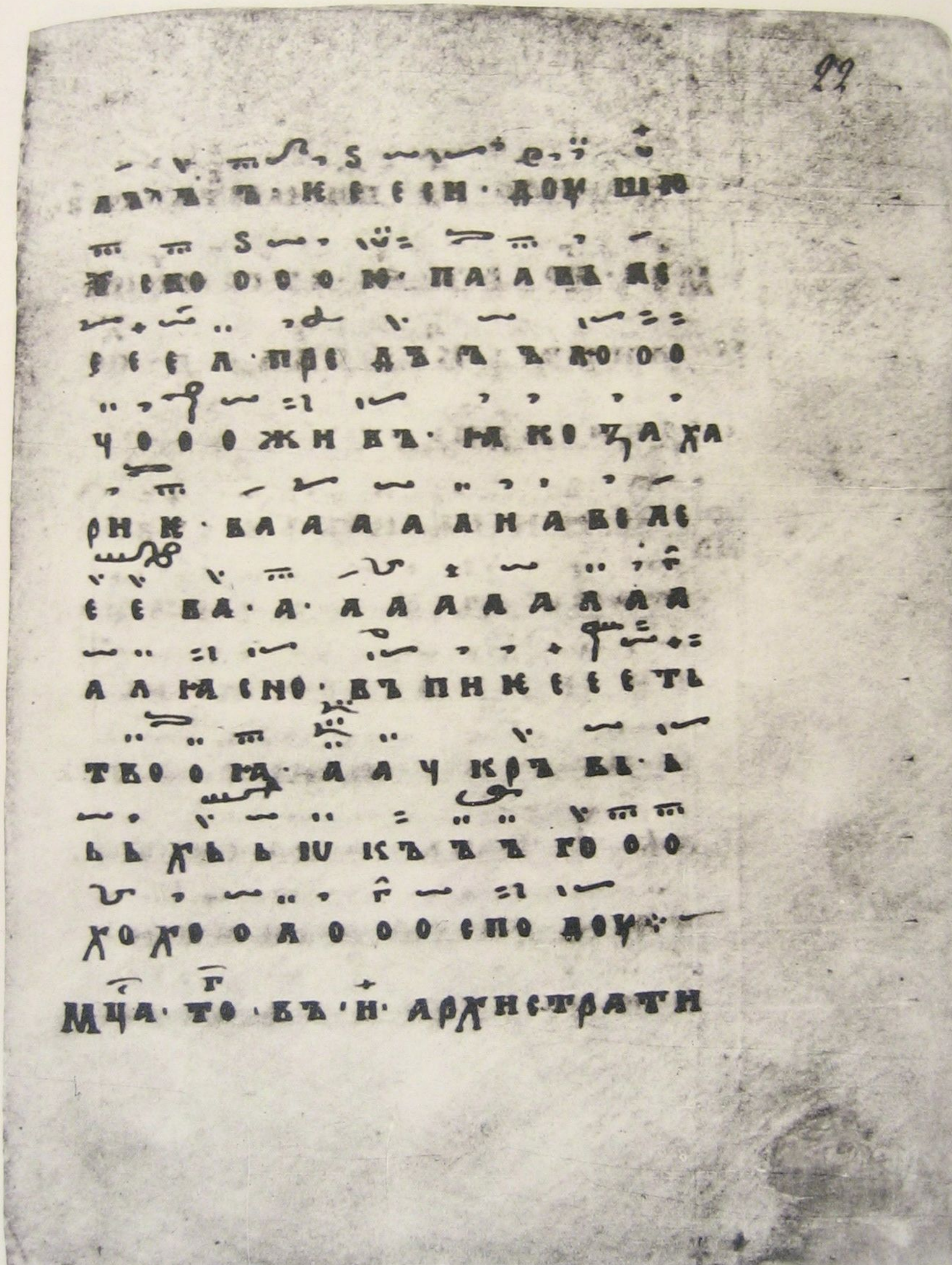

20
М(ѣся)ца ноября
въ а день с(вя)тою Козмы и Дамьяна
Сія книга Московскаго Большаго
Успенскаго Собора 1854 года.

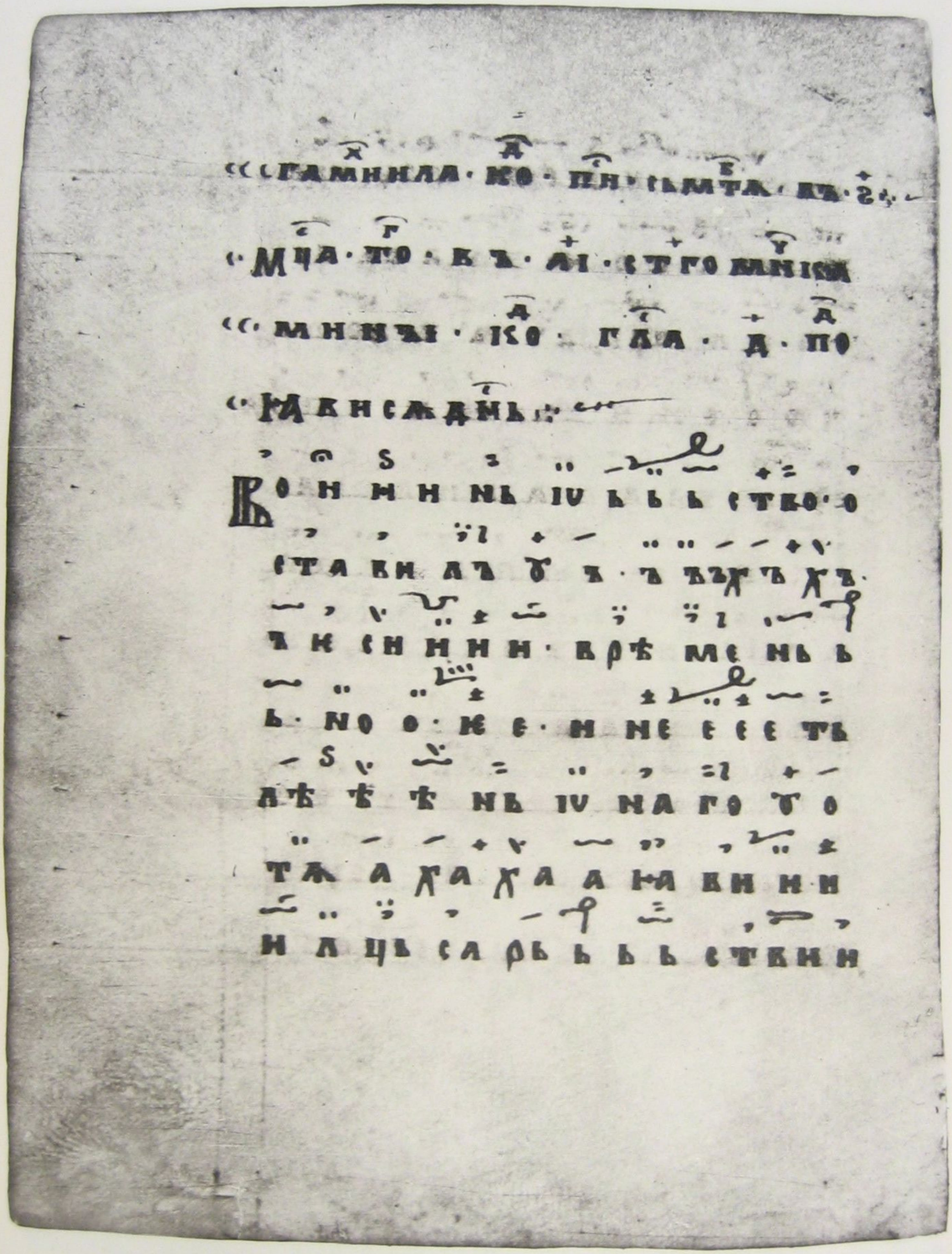


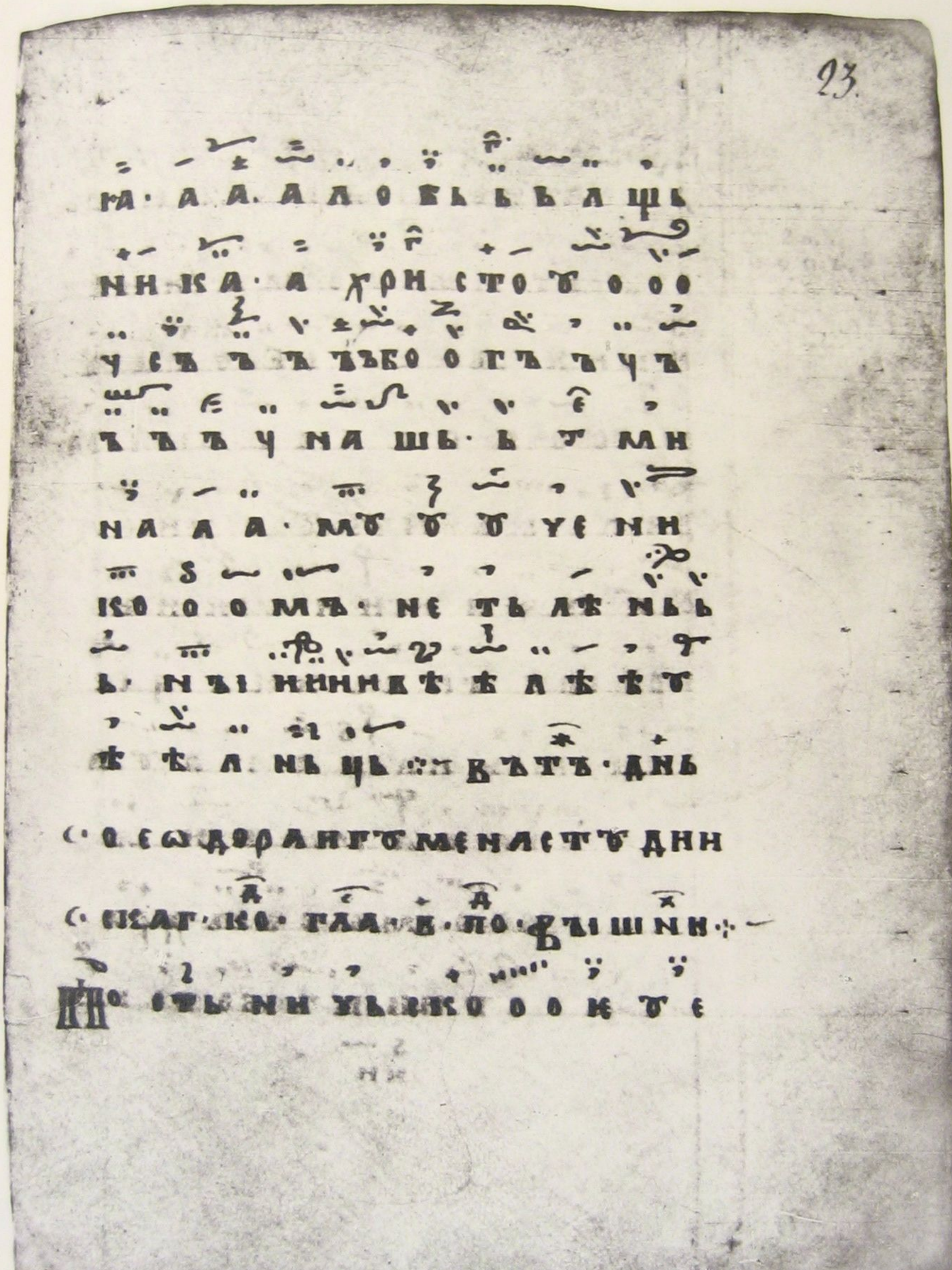


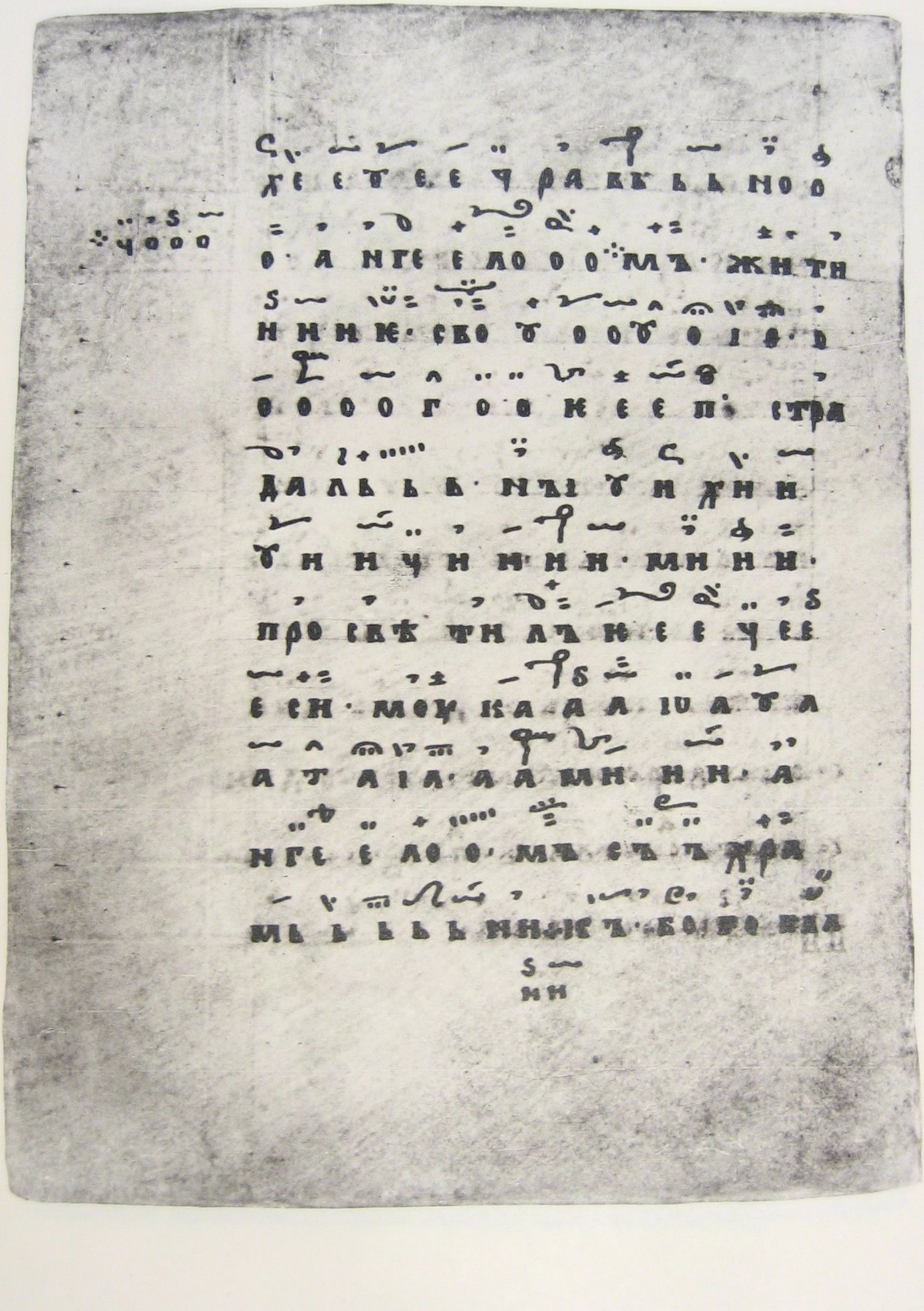
v

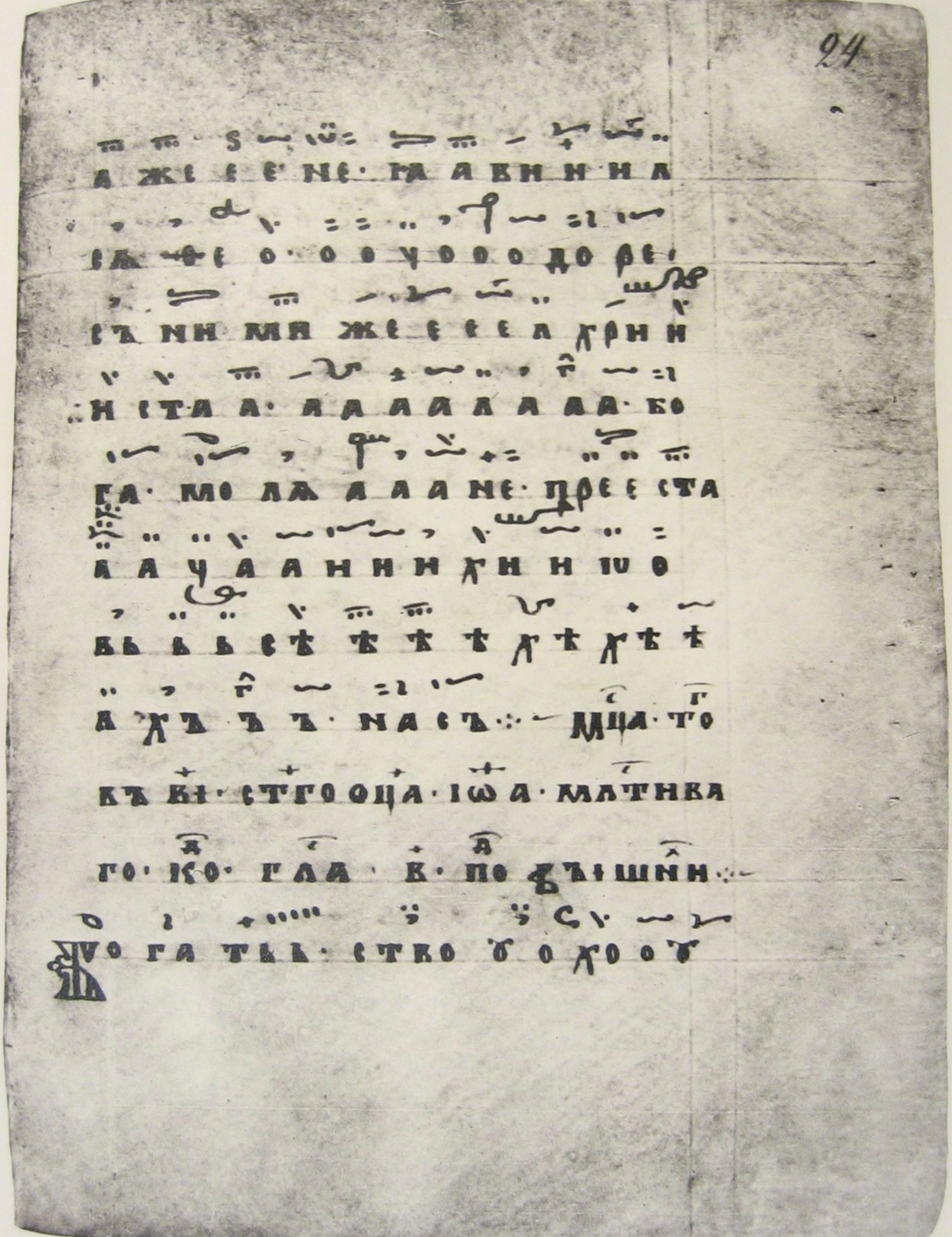



22
а а ѧ ѧ ъ ѥ е е сн · доѹ шю
ѧ е ко о о о ю · па а а па ѧе
е е е а · пре дъ ъ ъ ко о о
ч о о о жи въ · ꙗ ко ꙁа ха
ри ѥ · ва а а а а а на ве ле
е е ва · а · а а а а а а а а
а а ꙗ сно · въ пн ѥ е е е ть
тво о ꙗ · а а ч кръ вь · а
ь ь хь ь ю къ ъ ъ го о о
хо хо о а о о о спо доѹ :
мца · то · въ · н · арх истрати

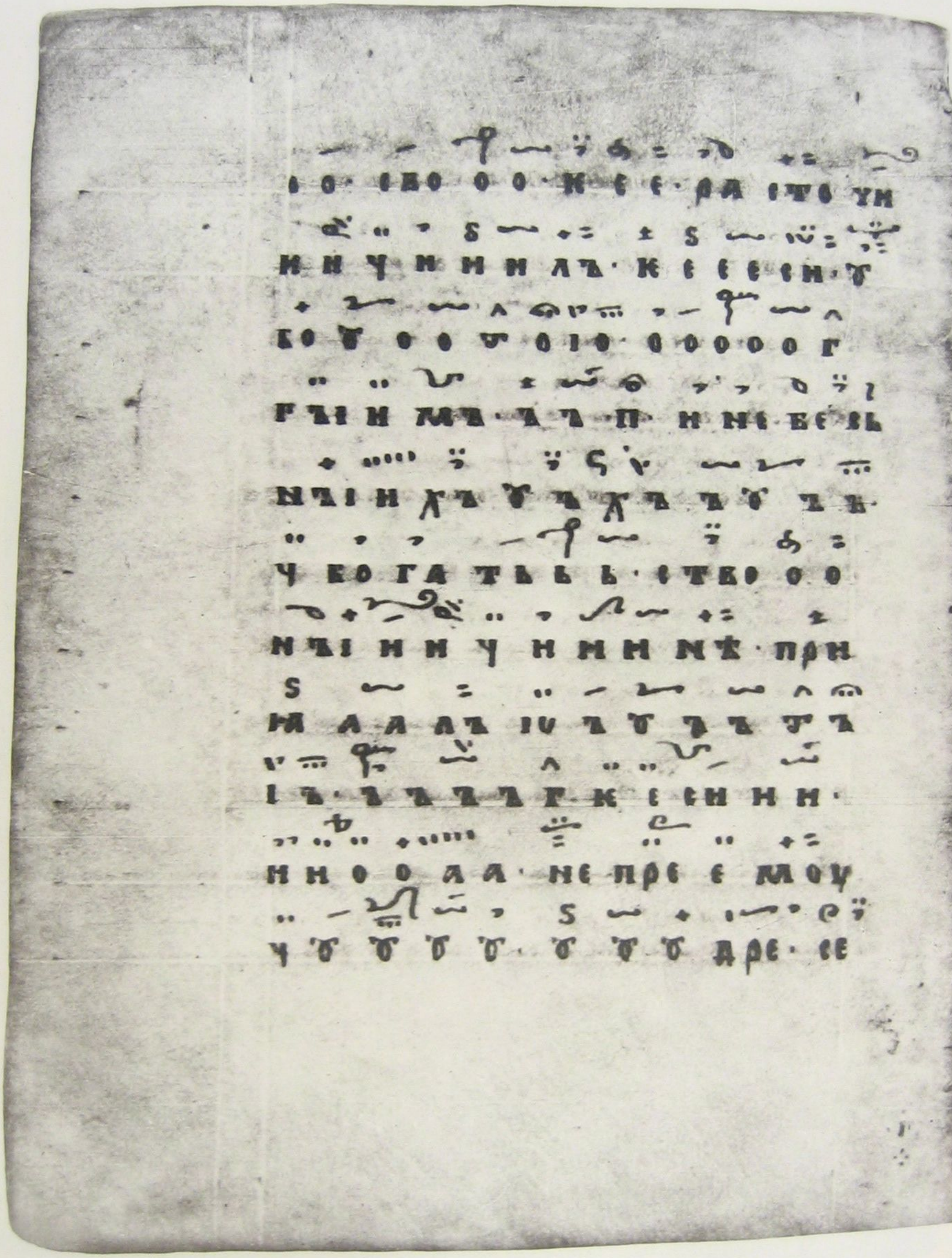


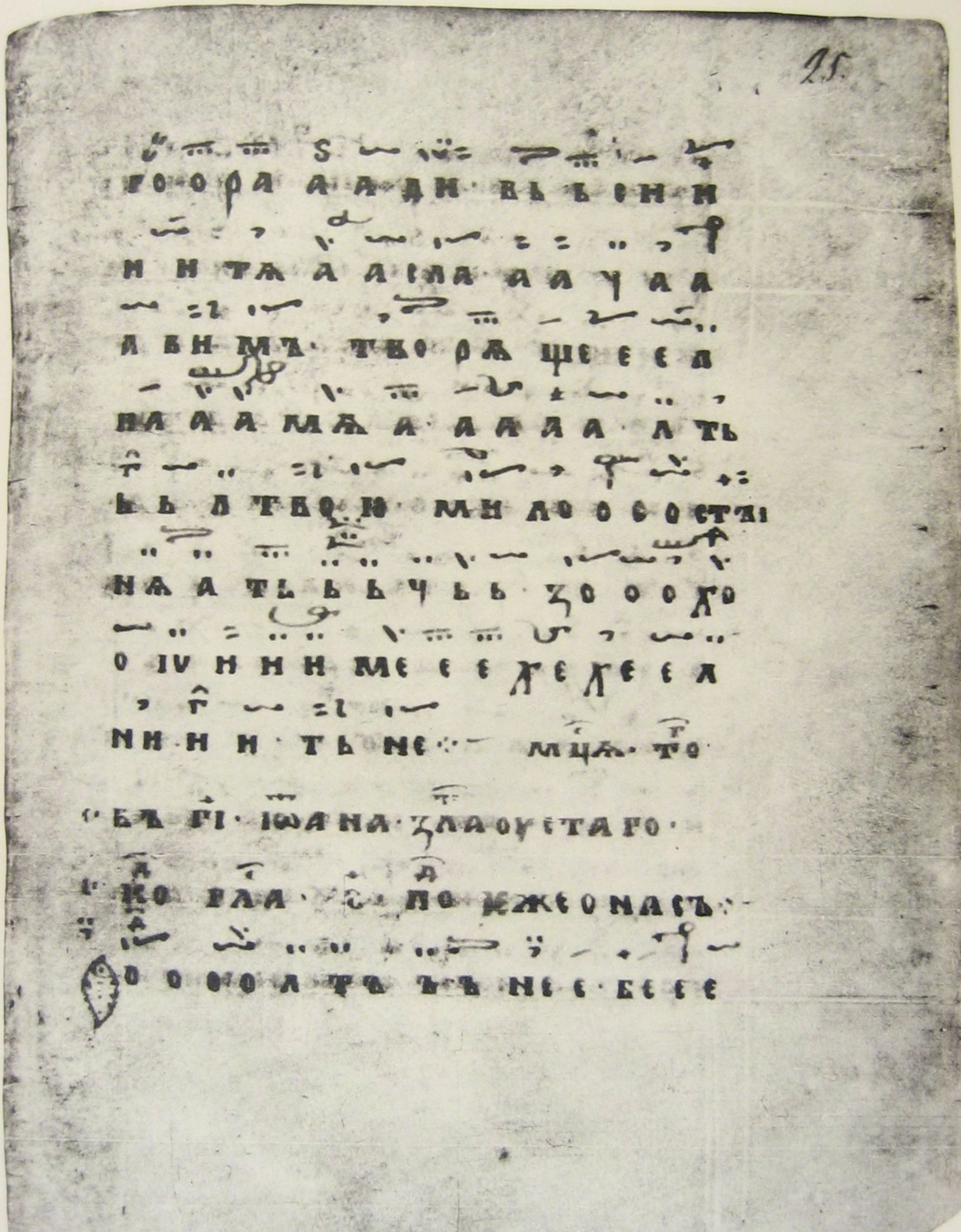


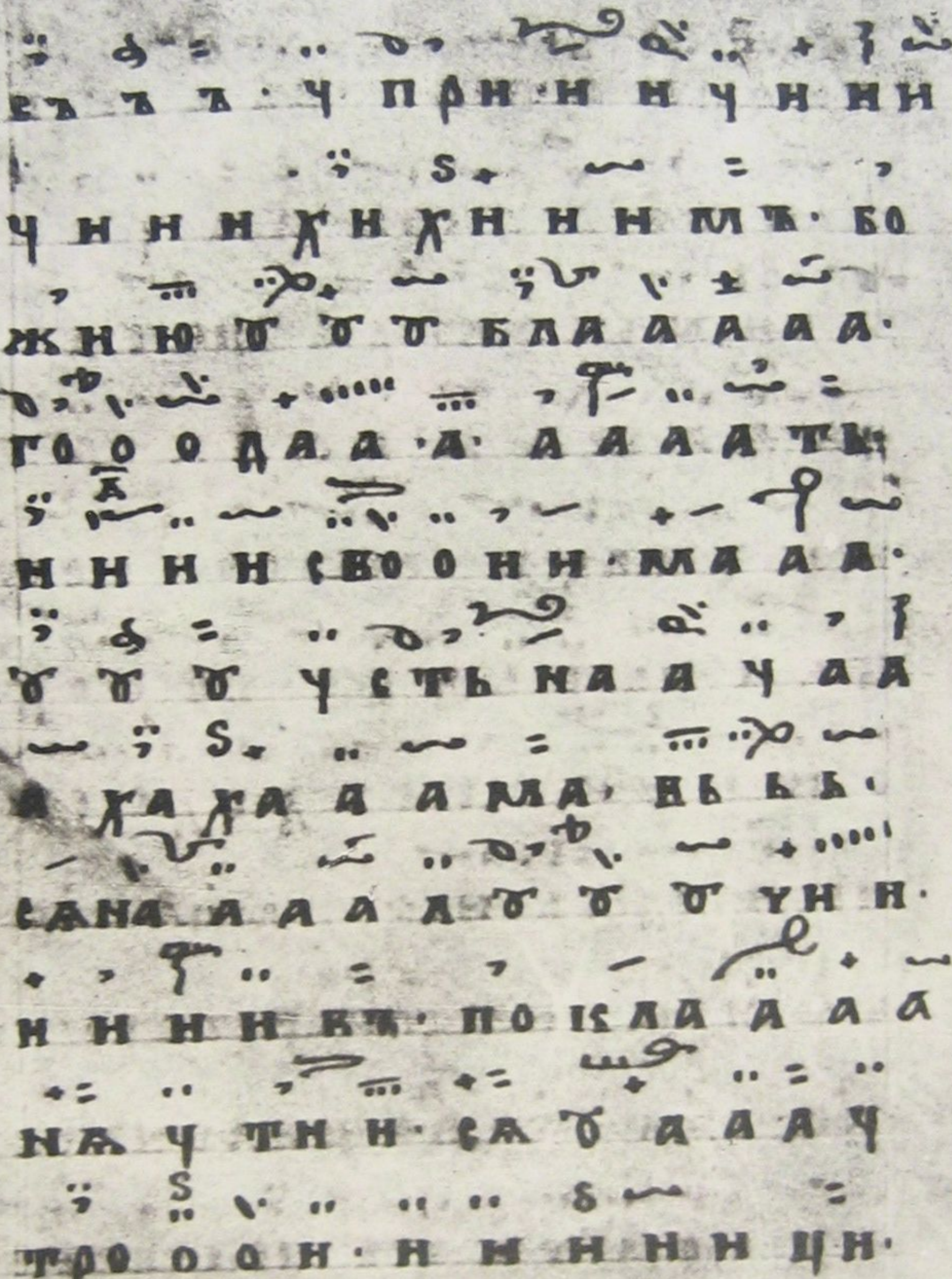


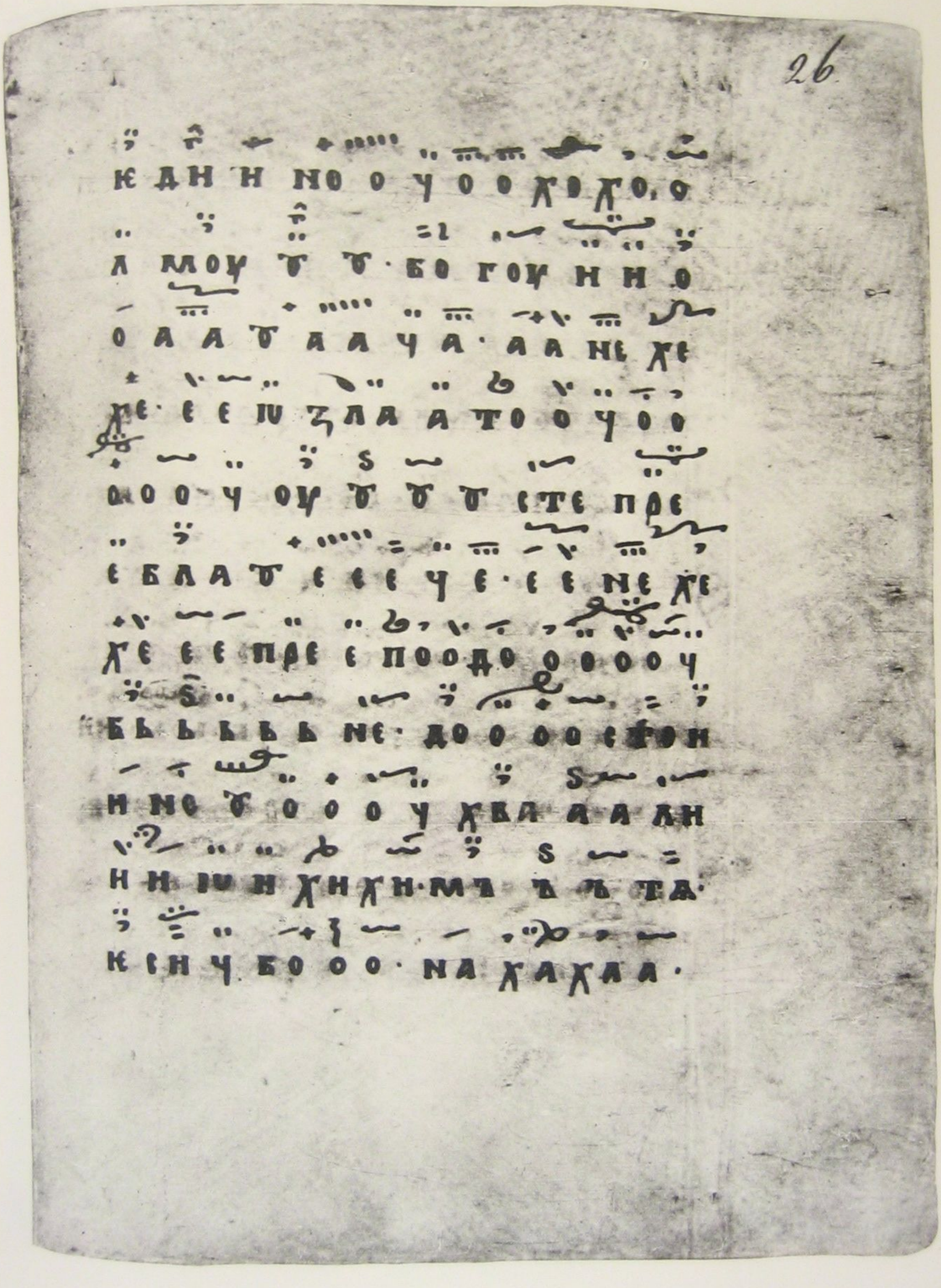


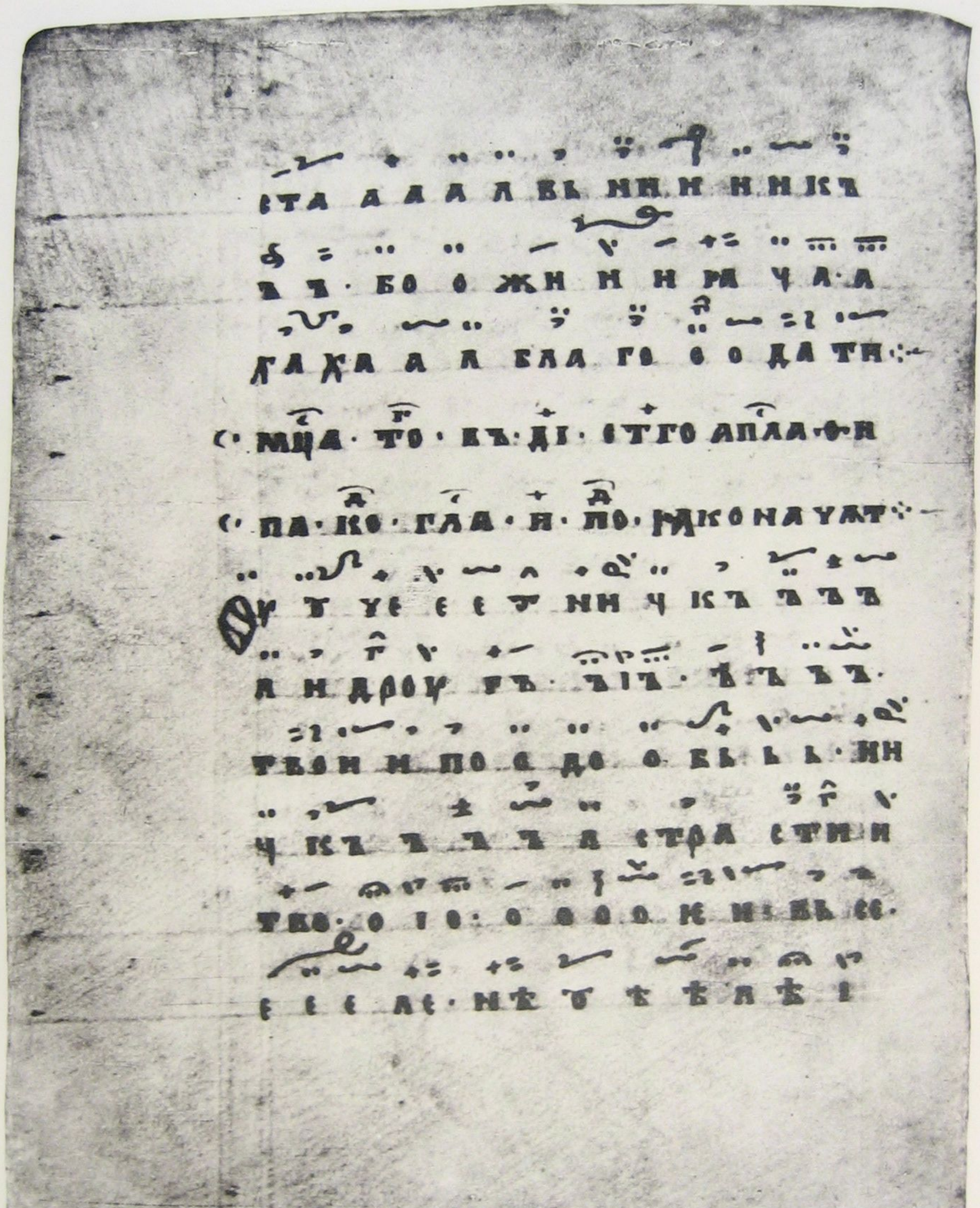
4v

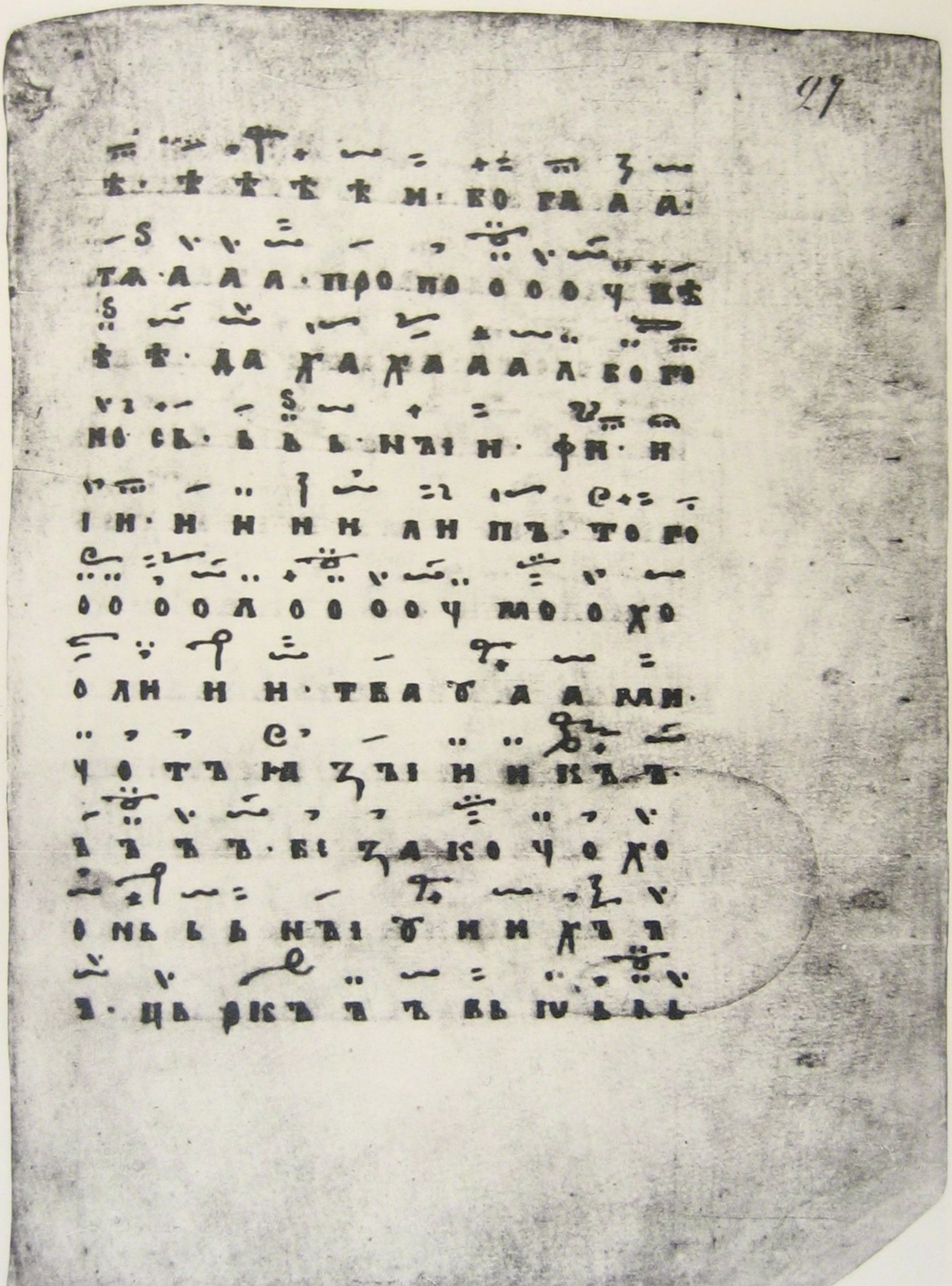


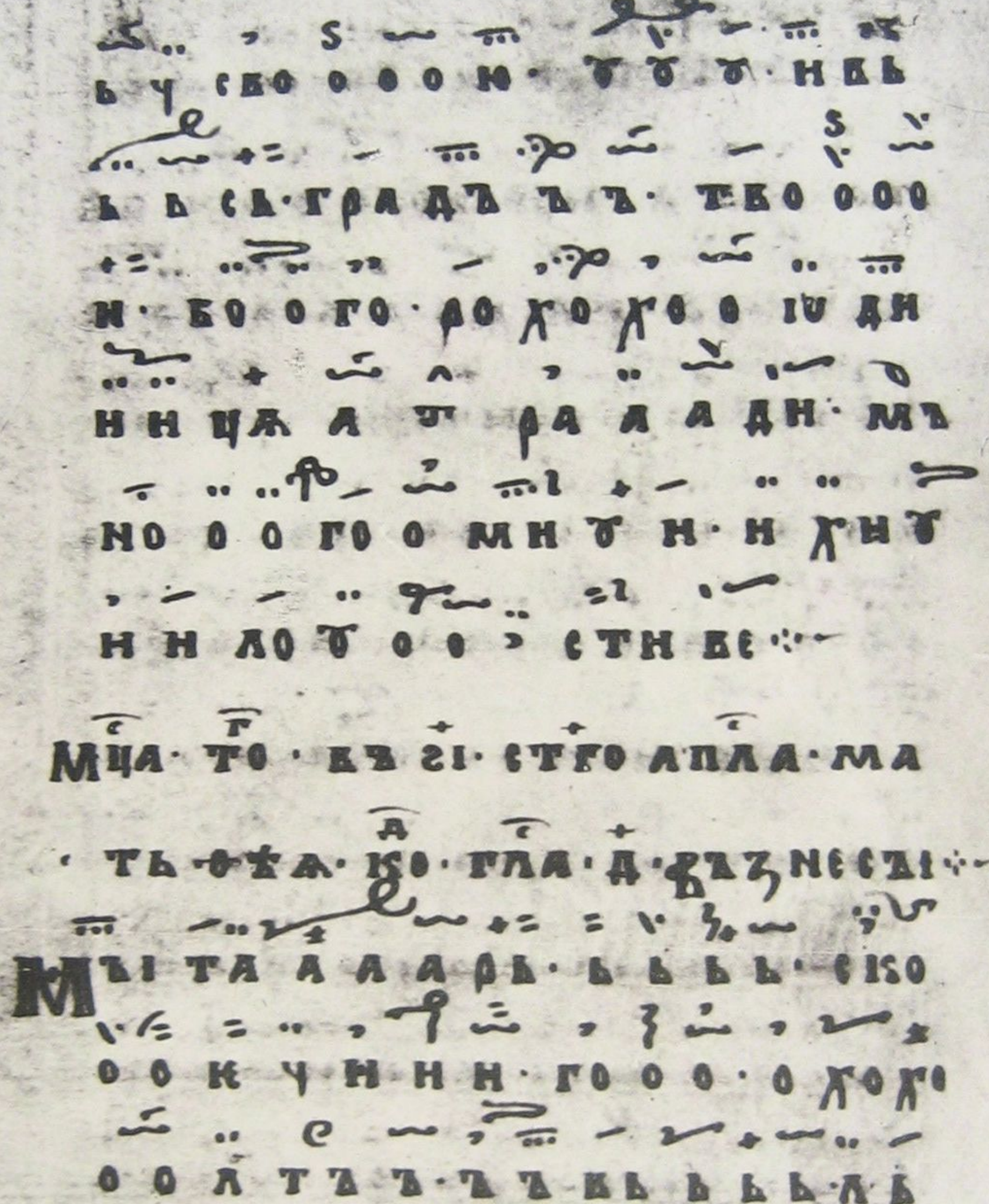

25
ГО О РА А А ДИ ВЬ Ь ЕН И
И И ТѦ А А ІЛА А А Ч А А
А ВИ МЪ ТВО РѦ ЩЕ Е Е А
ПА А А МѦ А А А А А А ТЬ
Ь Ь А ТВО Ю МИ ЛО О О О СТЯ
НѦ А ТЬ Ь Ь Ч Ь Ь ХО О О ХО
О Ю И И И МЕ Е Е ЖЕ Ж Е Е А
НИ И И ТЬ НЕ МЦѦ ТО
СЕ ГІ ІѠАНА ЗЛАОУСТАГО
КО ГЛА ПО ЖЖЕ О НАСЪ
О О О О А ТА ТЪ НЕ Е БЕ Е Е

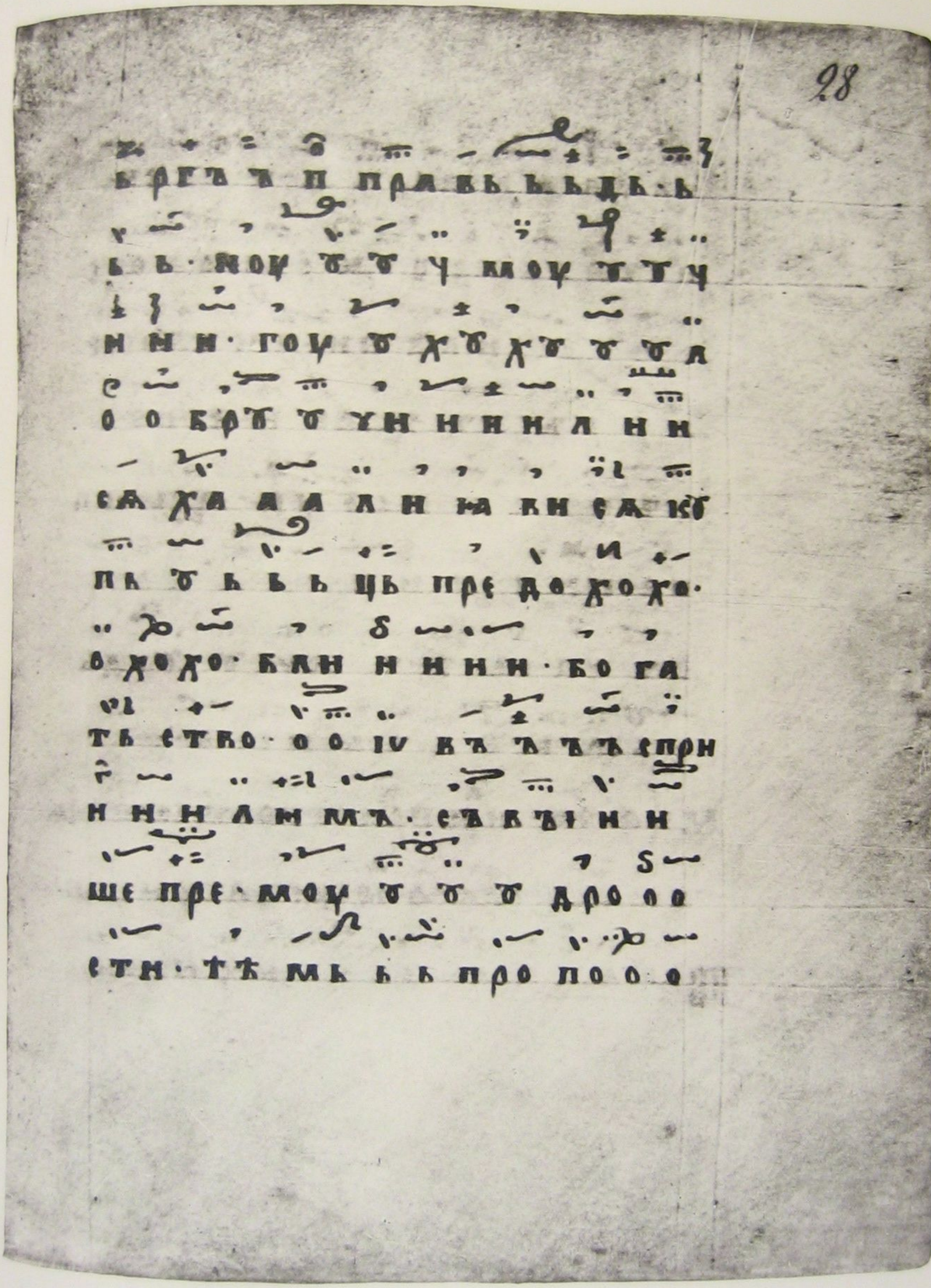

ВЪ Ъ Ъ · Ч ПРИ · И И Ч И ИИ
Ч И И И Х И Х И И И МЪ · БО
ЖИ Ю ȣ ȣ ȣ БЛА А А А А ·
ГО О О О ДА А А · А А А А А ТИ ·
И И И И СВО О О И И · МА А А ·
ȣ ȣ ȣ Ч СТЬ НА А Ч А А
А ХА ХА А А МА · НЬ Ь Ь ·
САНА А А А А ȣ ȣ ȣ ЧИ И ·
И И И И ВЪ · ПО КЛА А А А
НА Ч ТИ И · СА ȣ А А А Ч
ТРО О О И · И И И И И ЦИ ·



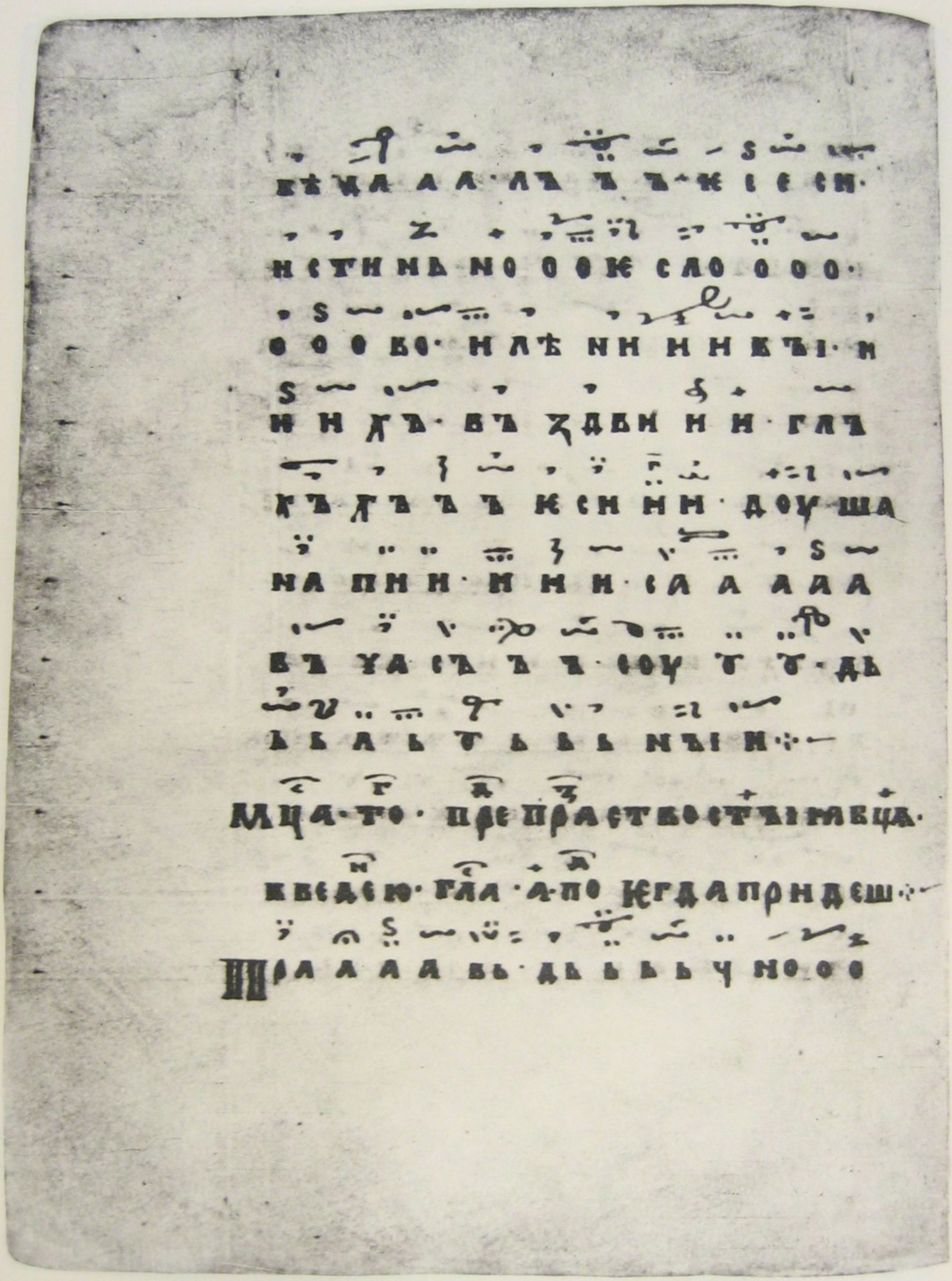


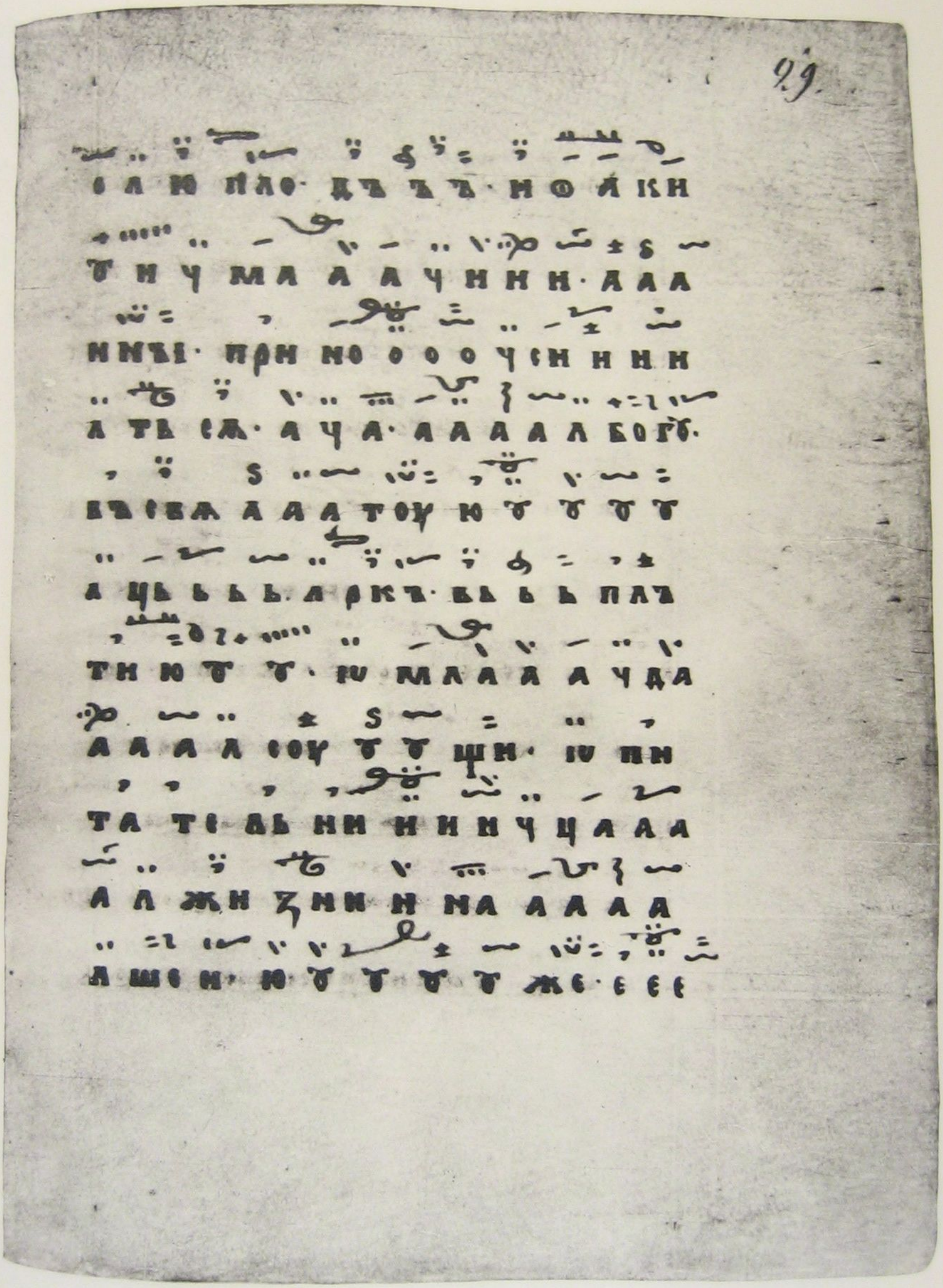


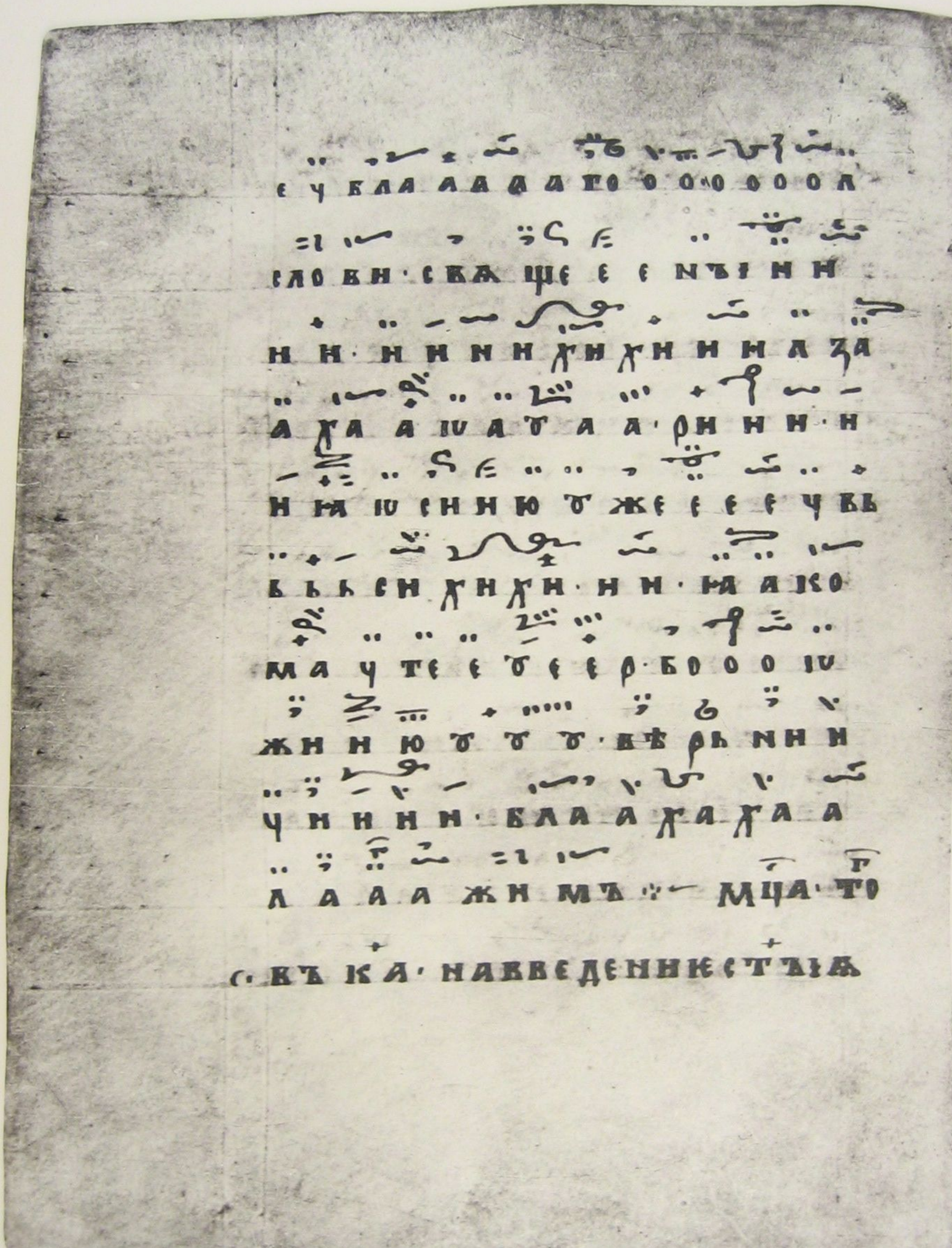

ь ч сво о о о ю· ѷ ѷ ѷ· нь ь
ь ь са· гра дъ ъ ъ· тво о о о
и· бо о го· ро хо хо о о ю ди
н н ца а ѿ ра а а дн· мъ
но о о го о о мн ѷ н· н хн ѷ
н н ло ѷ о о сти ве ⁘
Мца· то· въ гі· ст҃го ап҃ла· ма
ть· ѳе а· ко· гла· д· възнесъі ⁘
Мъі та а а а рь· ь ь ь· ӕсво
о о к ч н н н· го о о· о хо хо
о о ѧ та ъ· ъ ъ кь ь ь ь· а ь

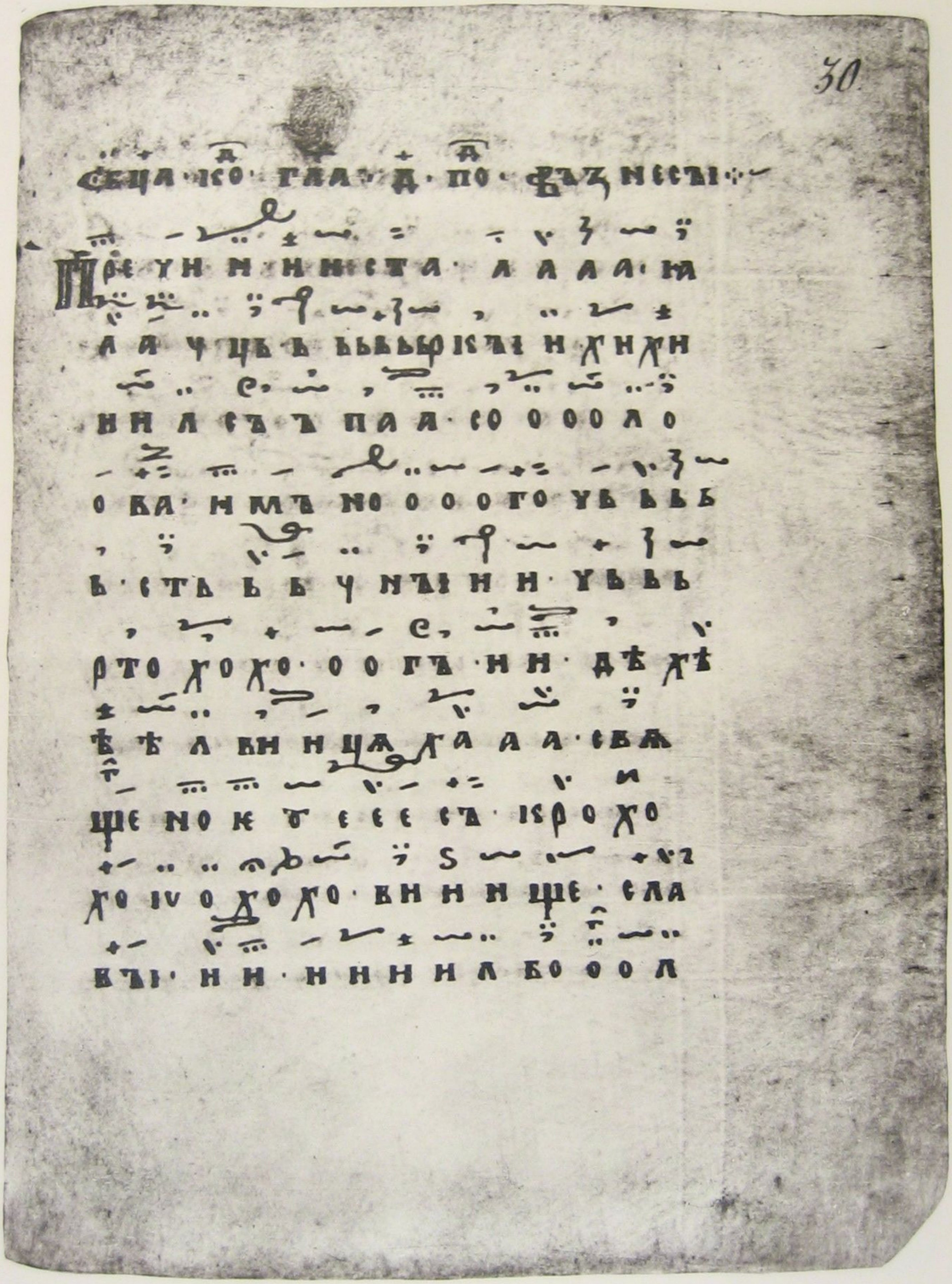

28

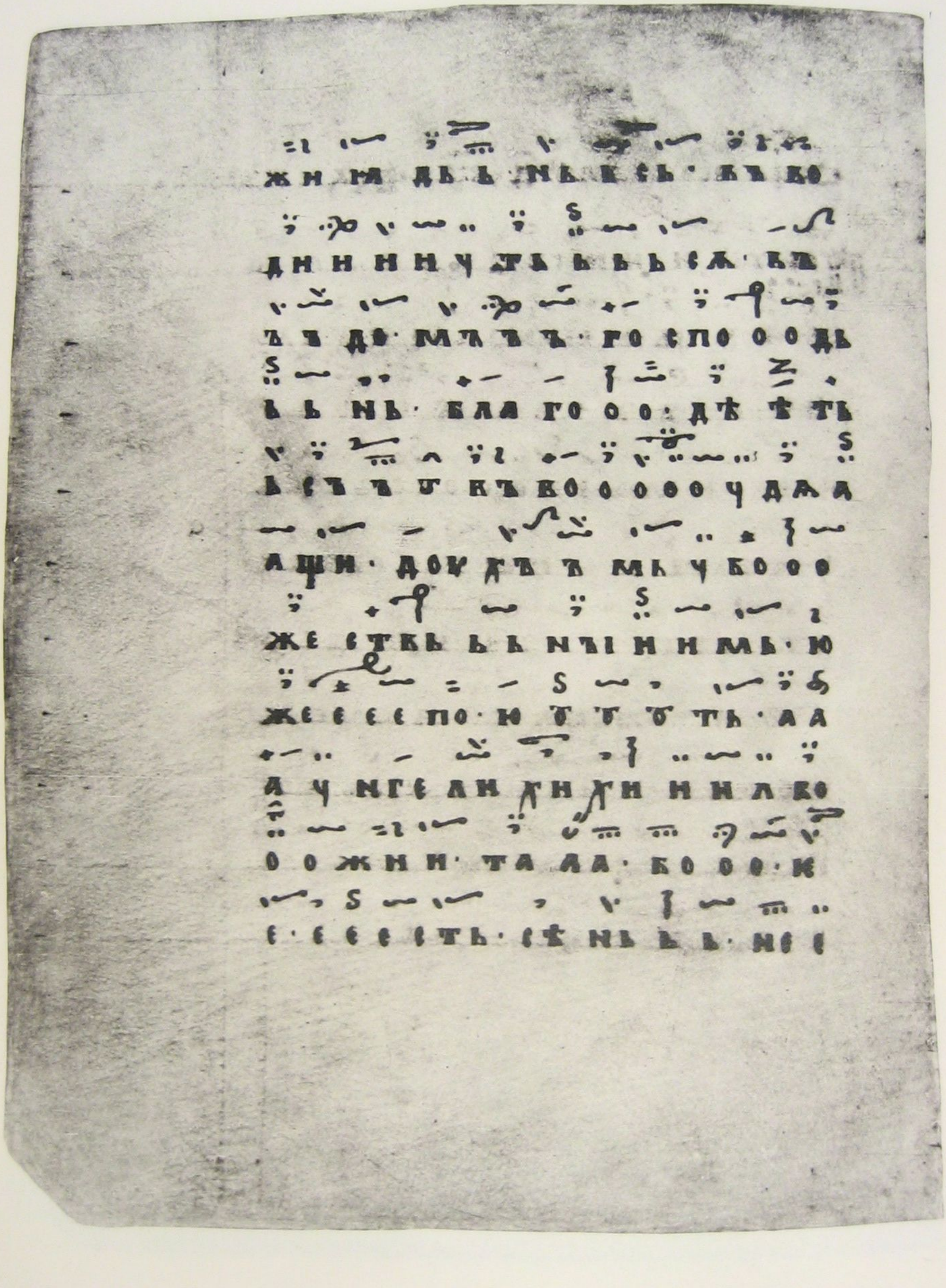
3v

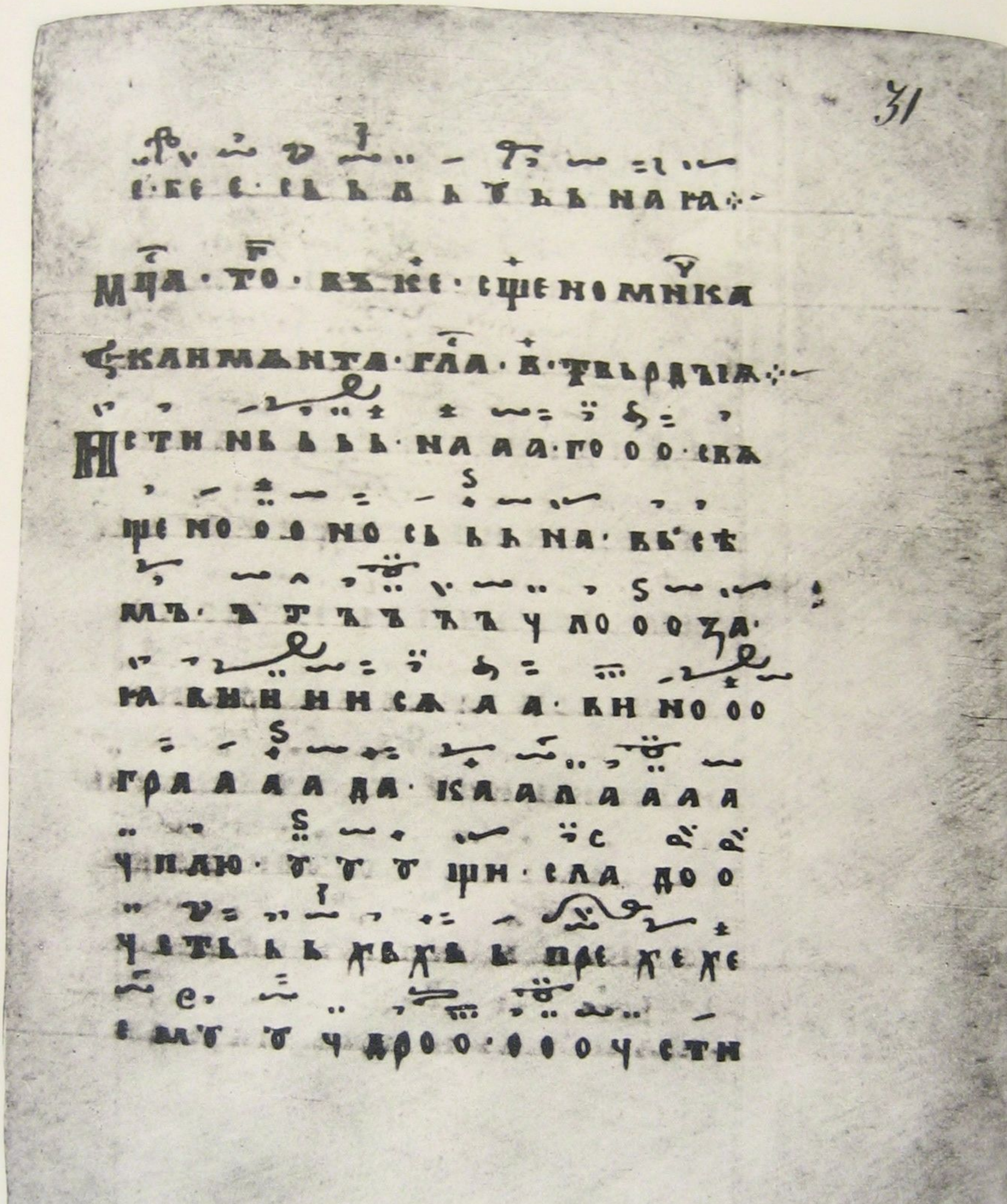


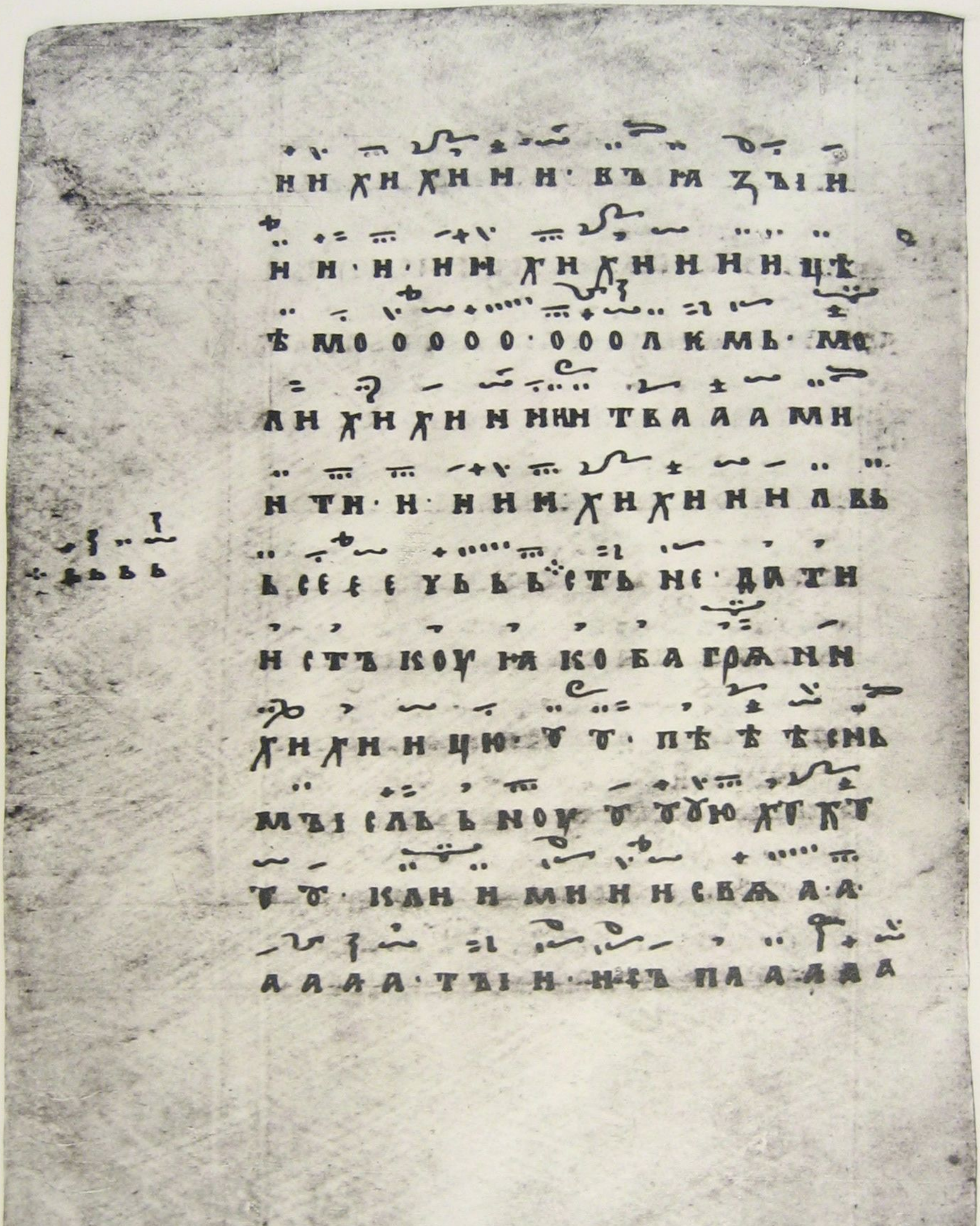


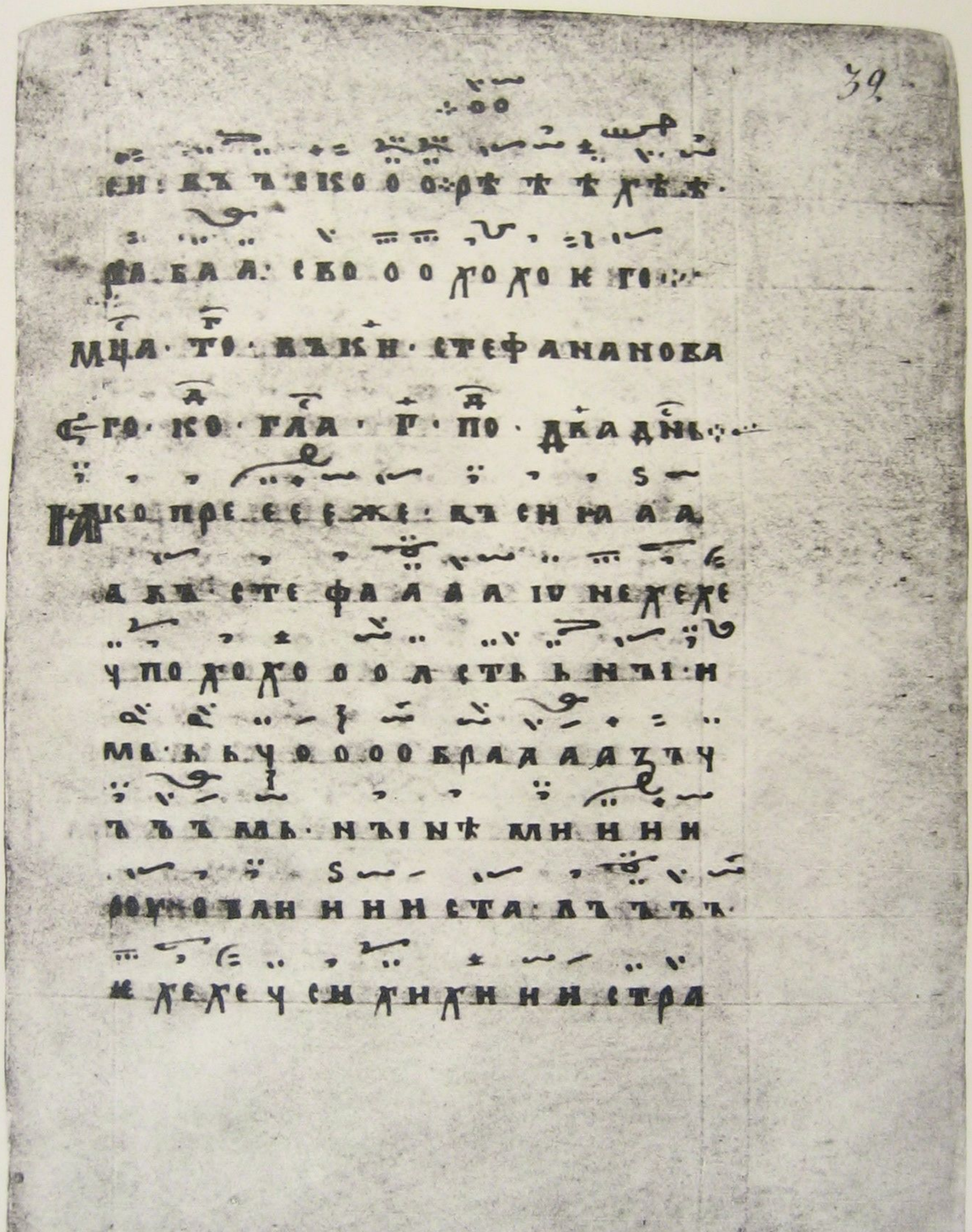

с. къ ка. на введение стъя



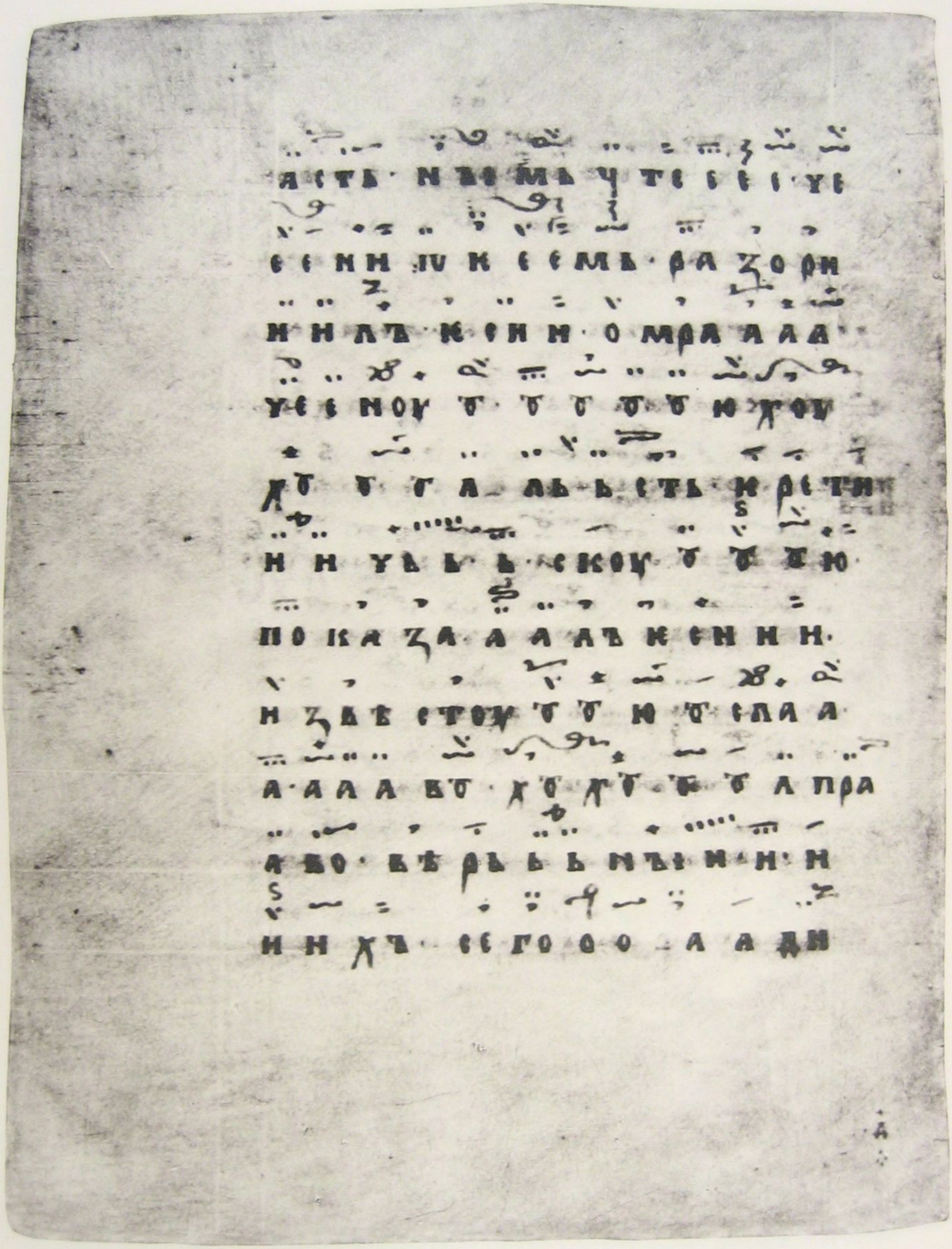


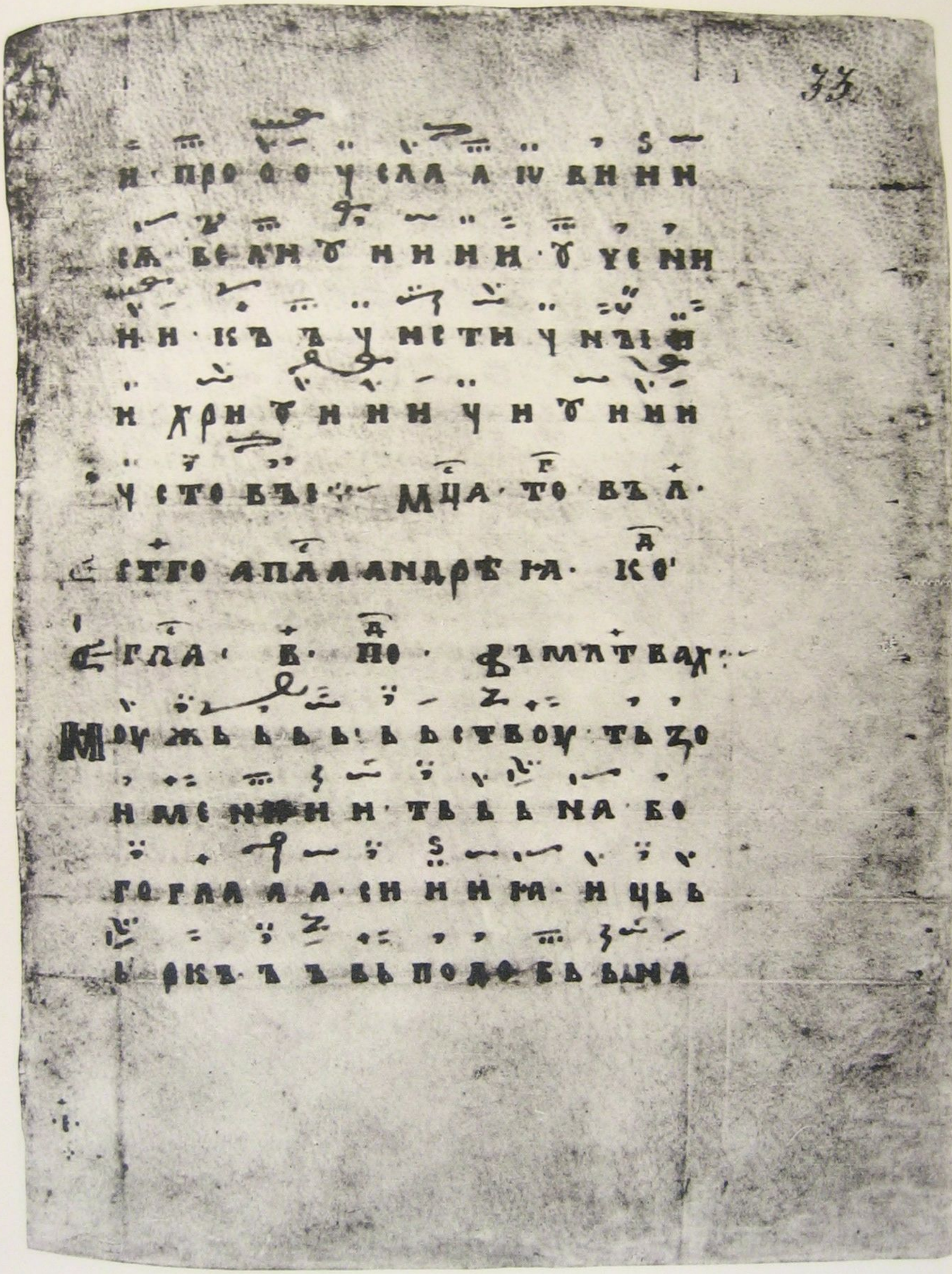




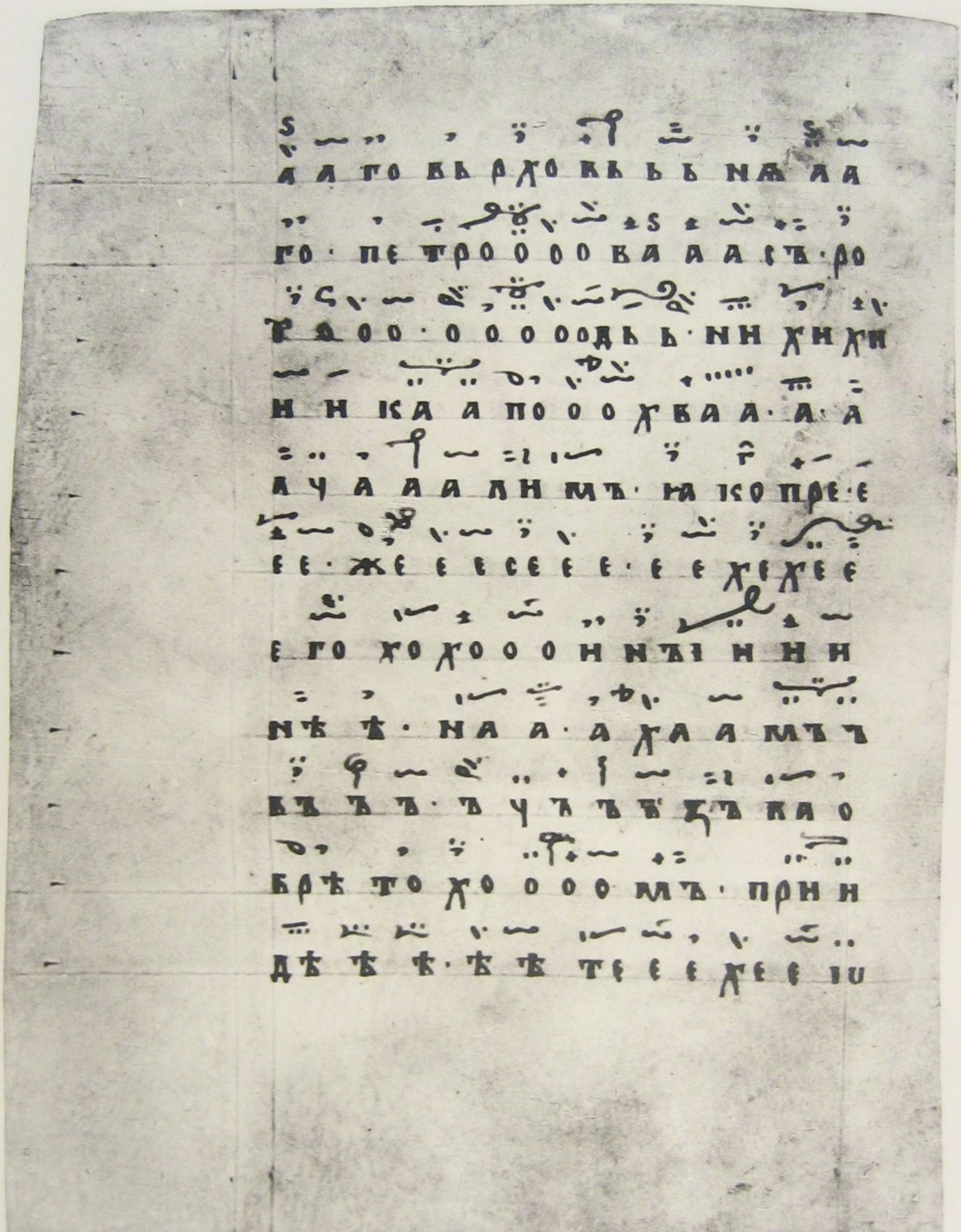

39

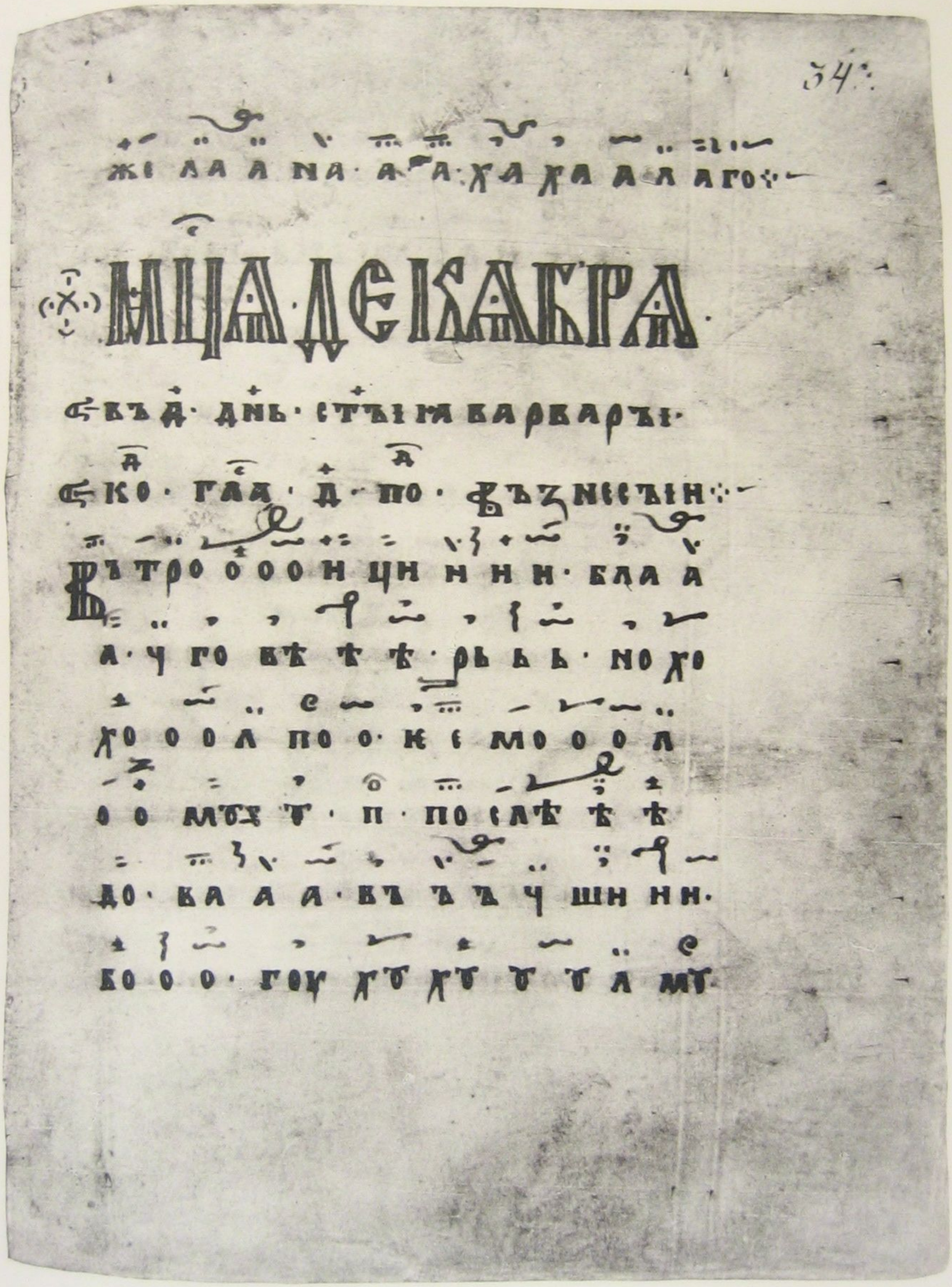
v

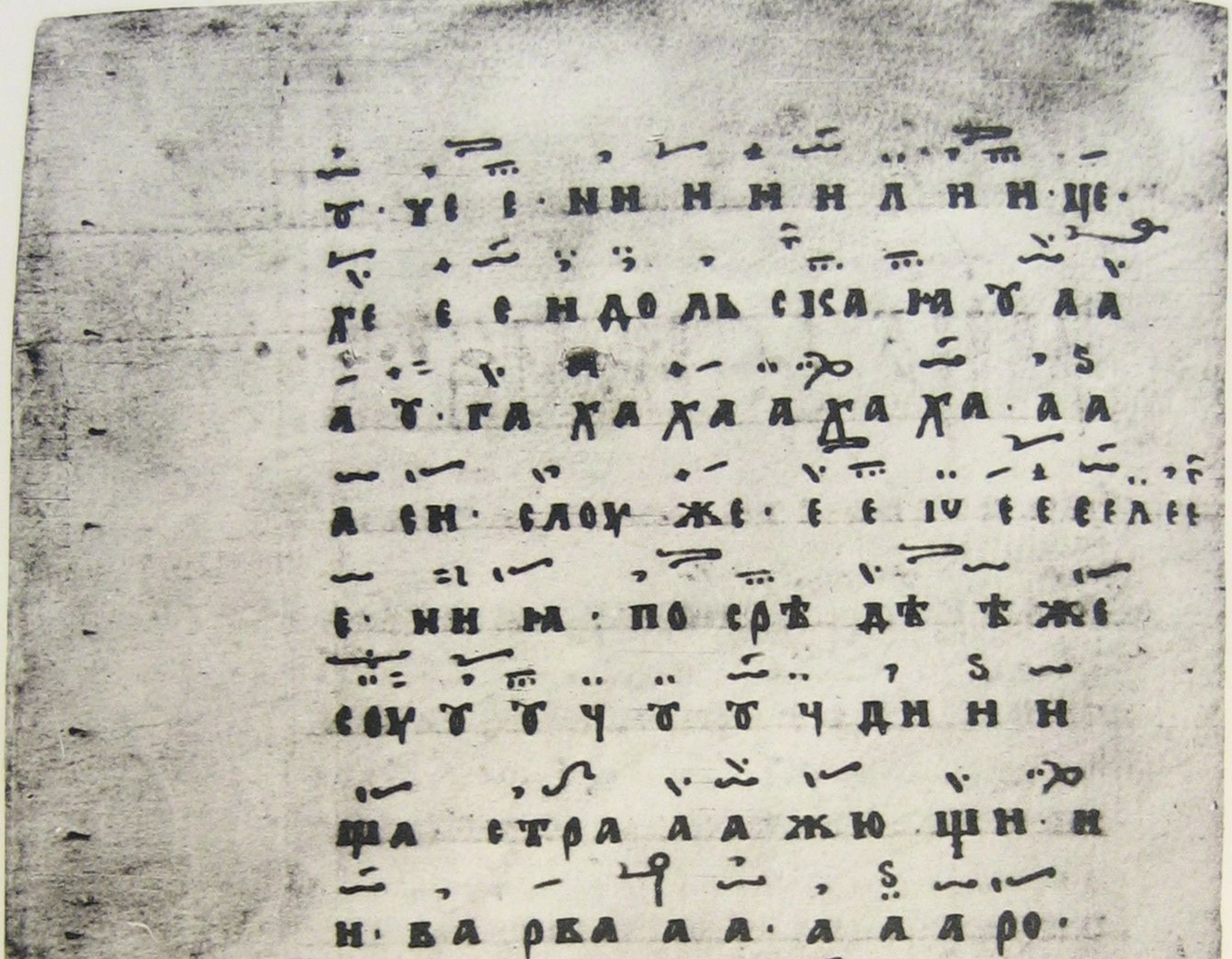


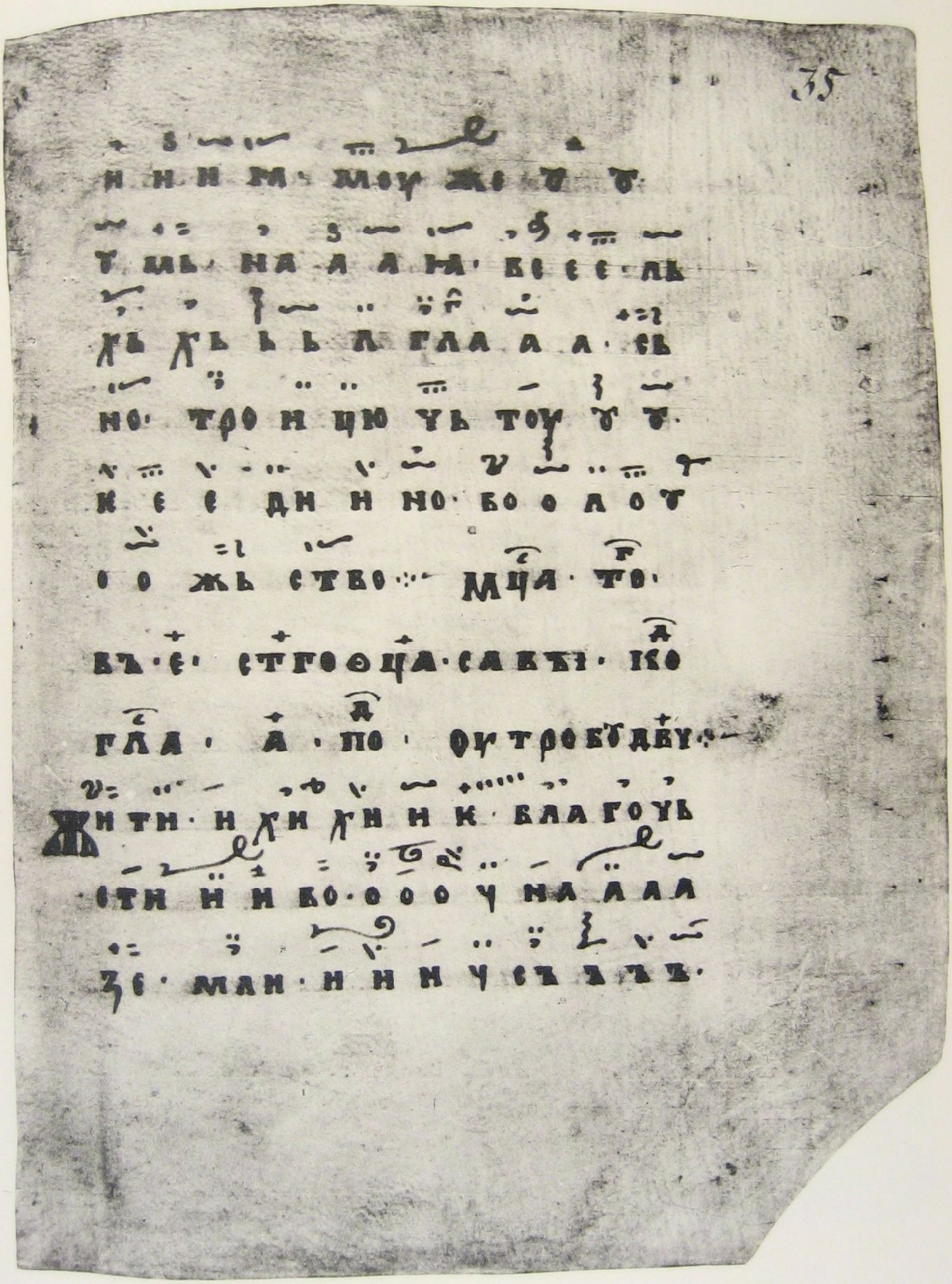

33
мца то въ л
стго апла андрѣя
гла в по

v

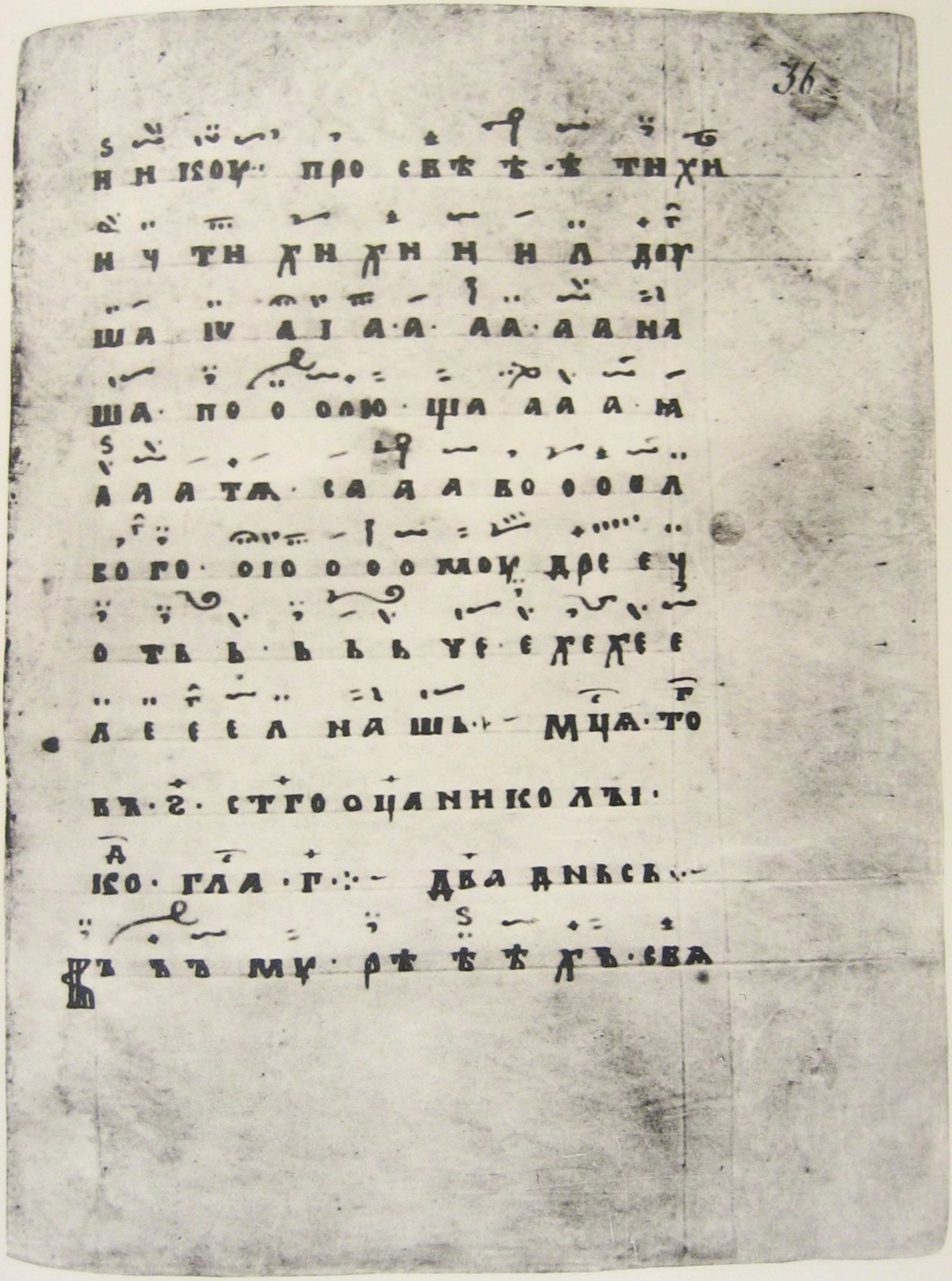



34
жі ла а на· а а· ха ха а а аго
мца декабра
въ д· день· стыѧ варвары·
ѩко· гла· д· по· възнесъін
въ тро о о о н цн н н· бла а
а· ч го вѣ ѣ ѣ· рь ь ь· но хо
хо о о л по о· к ѣ мо о о л
о о мсх т· п· по слѣ ѣ ѣ
до· ва а а· въ ъ ъ ч шн нн·
бо о о· гоу ху ху у у л му

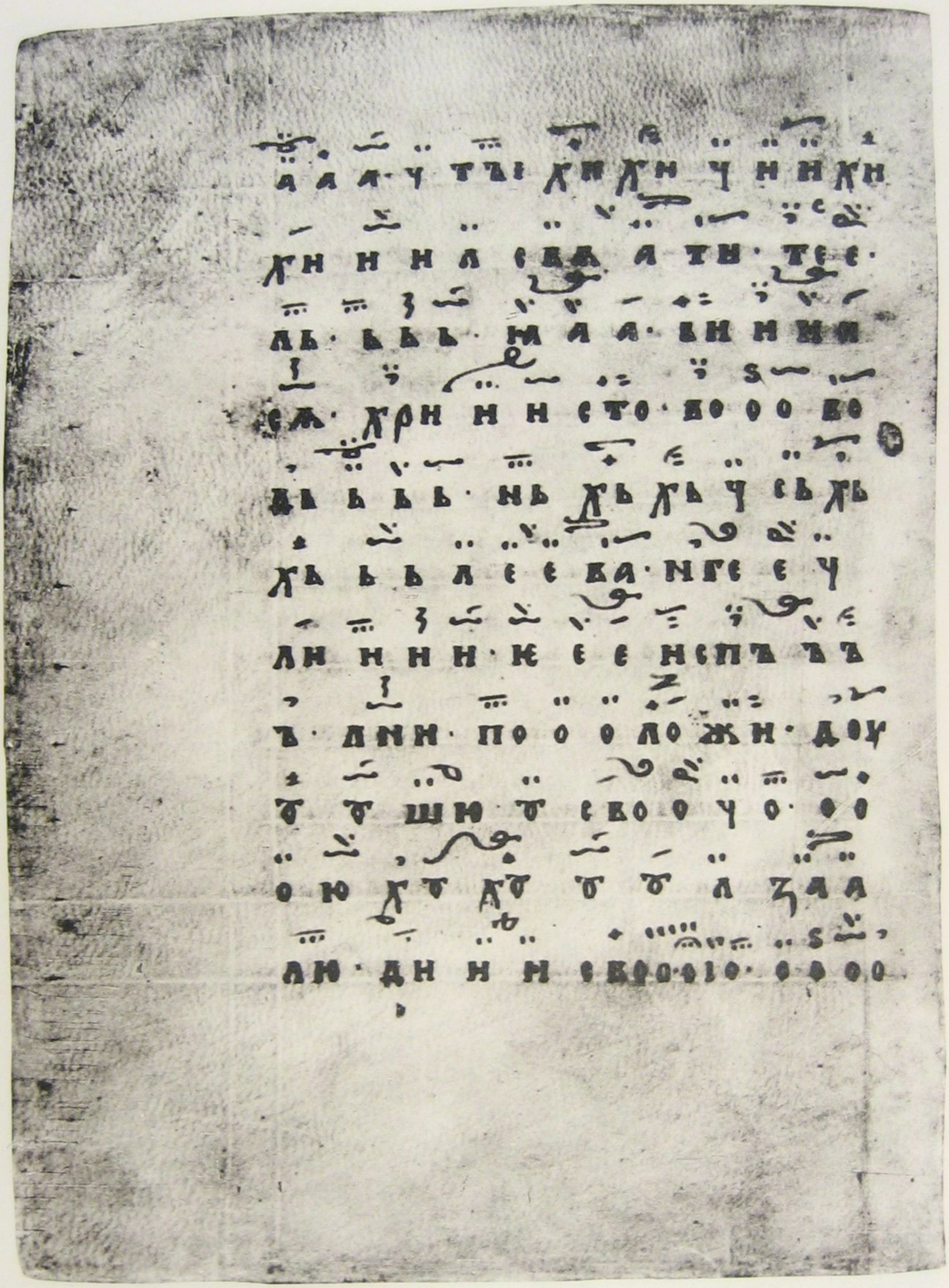

ѻ · че е · ни ни ни ни ла ни ни · це ·
хе е е ндо ль ска ма ѻ а а
а ѻ · га ха ха а ха ха · а а
а си · слоу же · е е ю е е е е ле е
е · ни ма · по срѣ дѣ ѣ же
соу ѻ ѻ ч ѻ ѻ ч ди ни ни
ща стра а а жю щи ни · и
ни · ва рва а а · а а а ро ·
моу чи ни те е ль ѻ ска ·
не е е · е е · ѻ ѻ ѻ стра ши
ю ни ся · пре е е ще ни ми ·

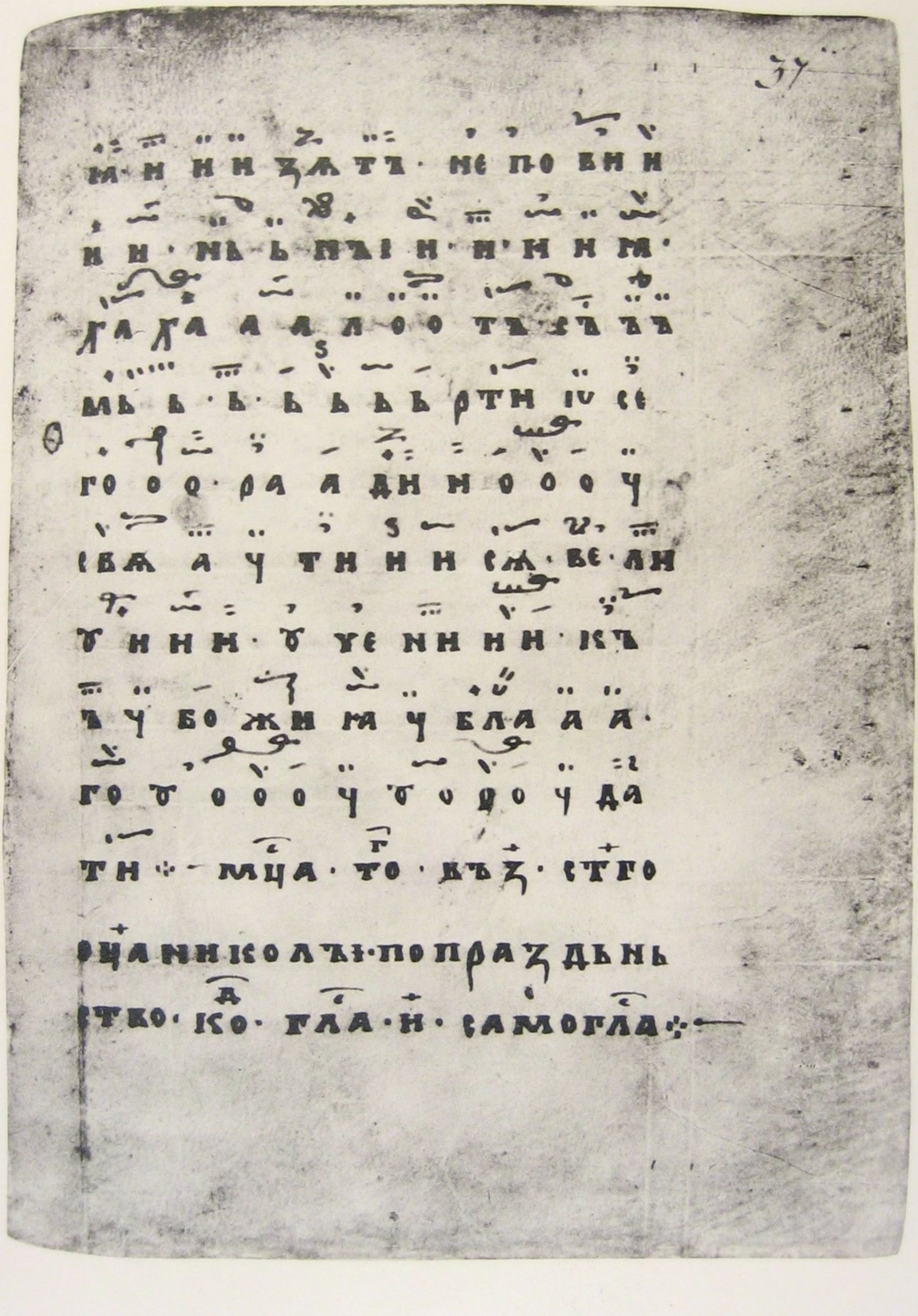


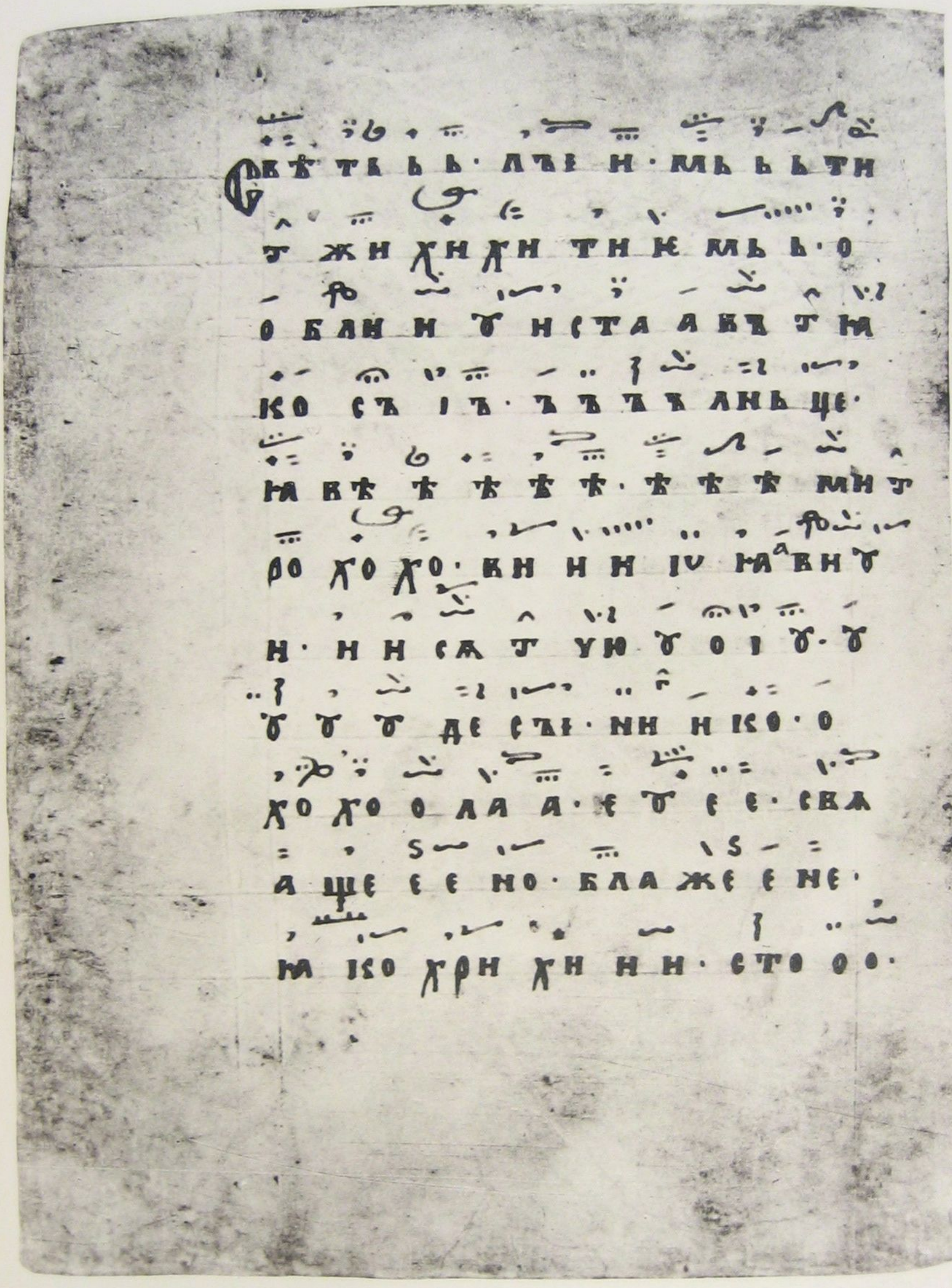


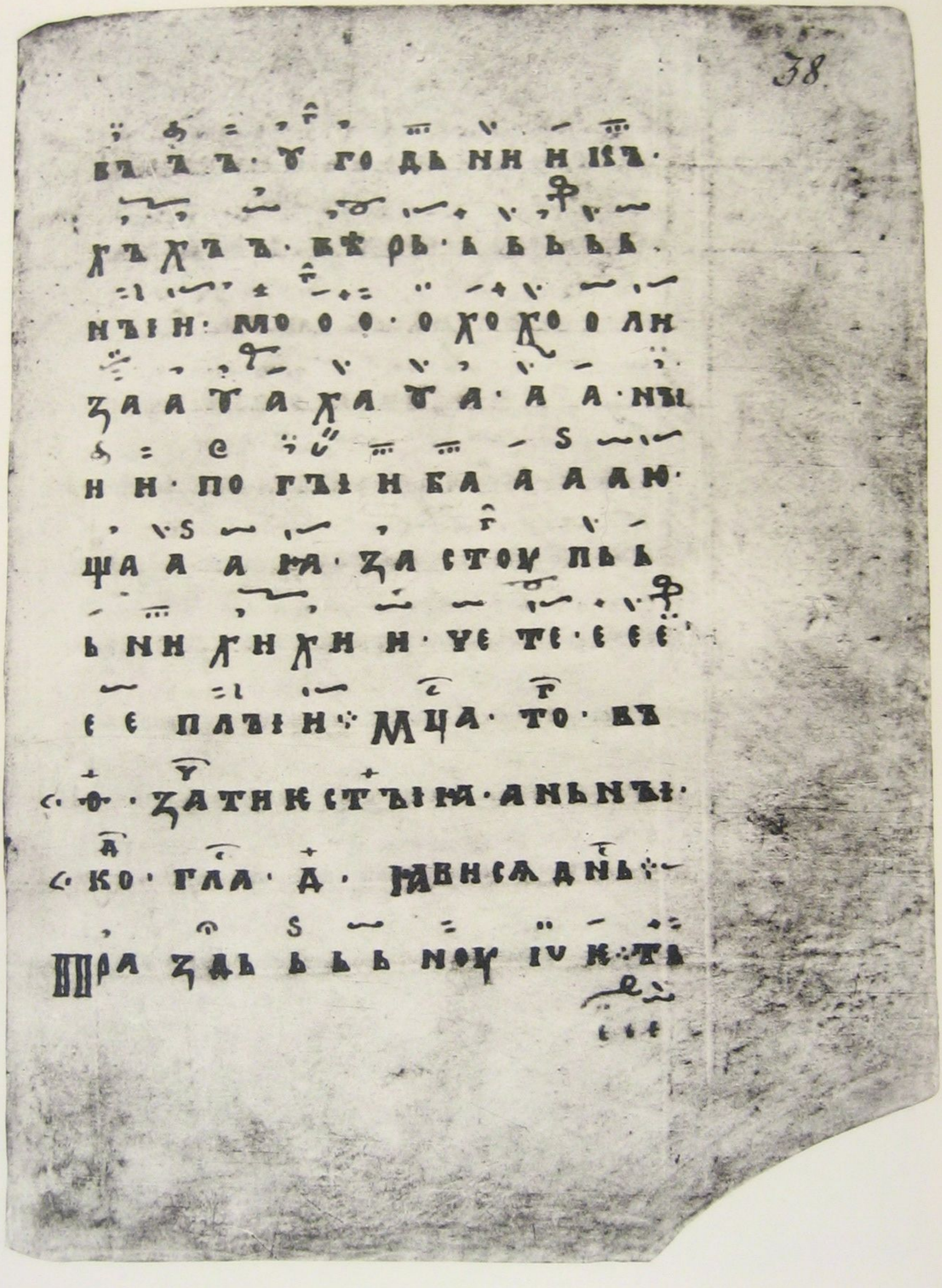

36
и и іоу про свѣ ѣ ѣ тихи
и ч ти хи хи и и а доу
ша ѡ а і а а аа а а на
ша по о олю ща а а а м
а а а тѧ са а а во о о в а
во го оіо о о о мꙋ дре е у
о ть ь ь ь ь уе е е хе хе е
л е е е л на ша мца то
вѣ г стго оца николы
ко гла г два дни св
ѣ ѣ му рѣ ѣ ѣ дѣ сва

6v

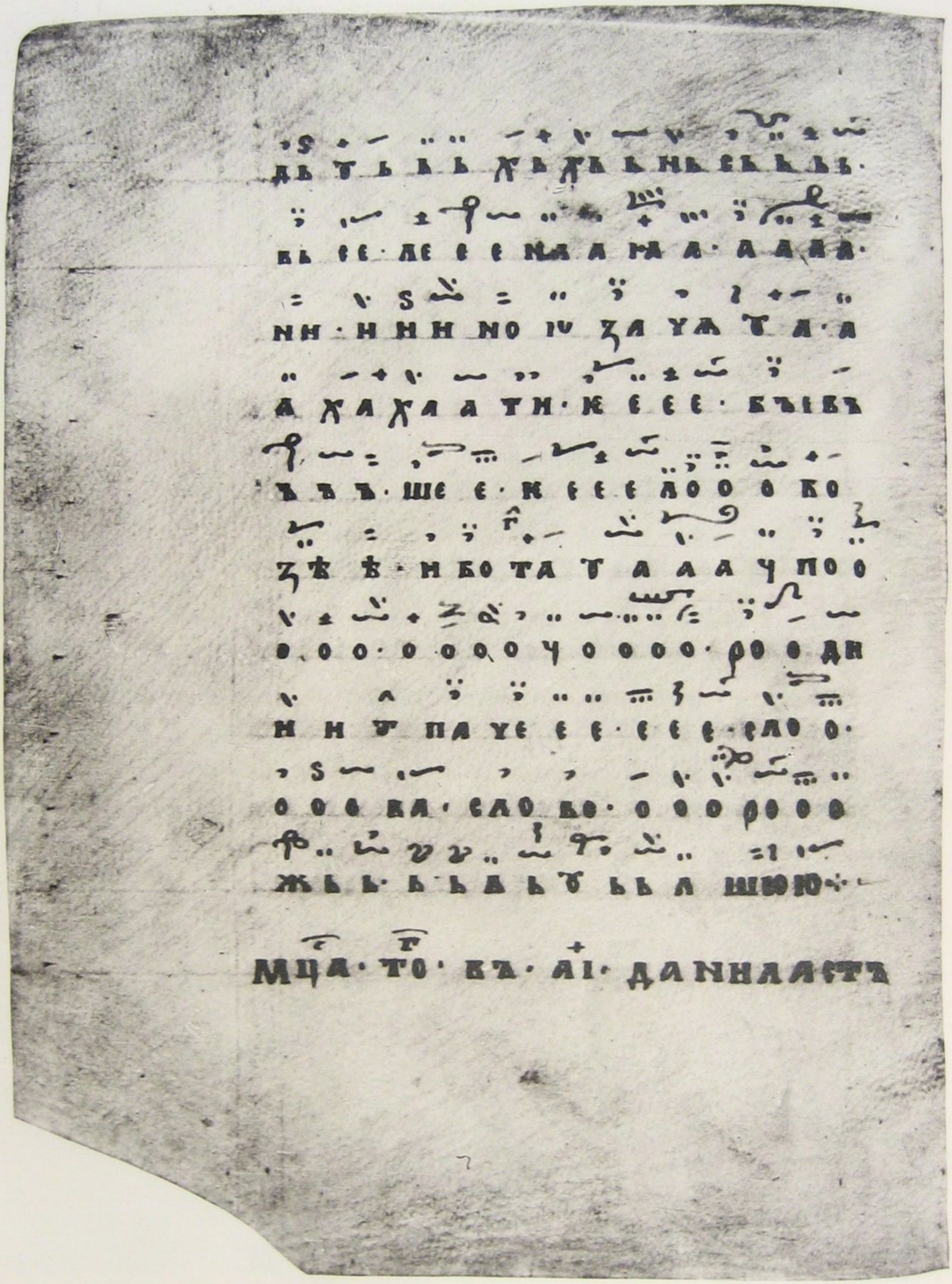


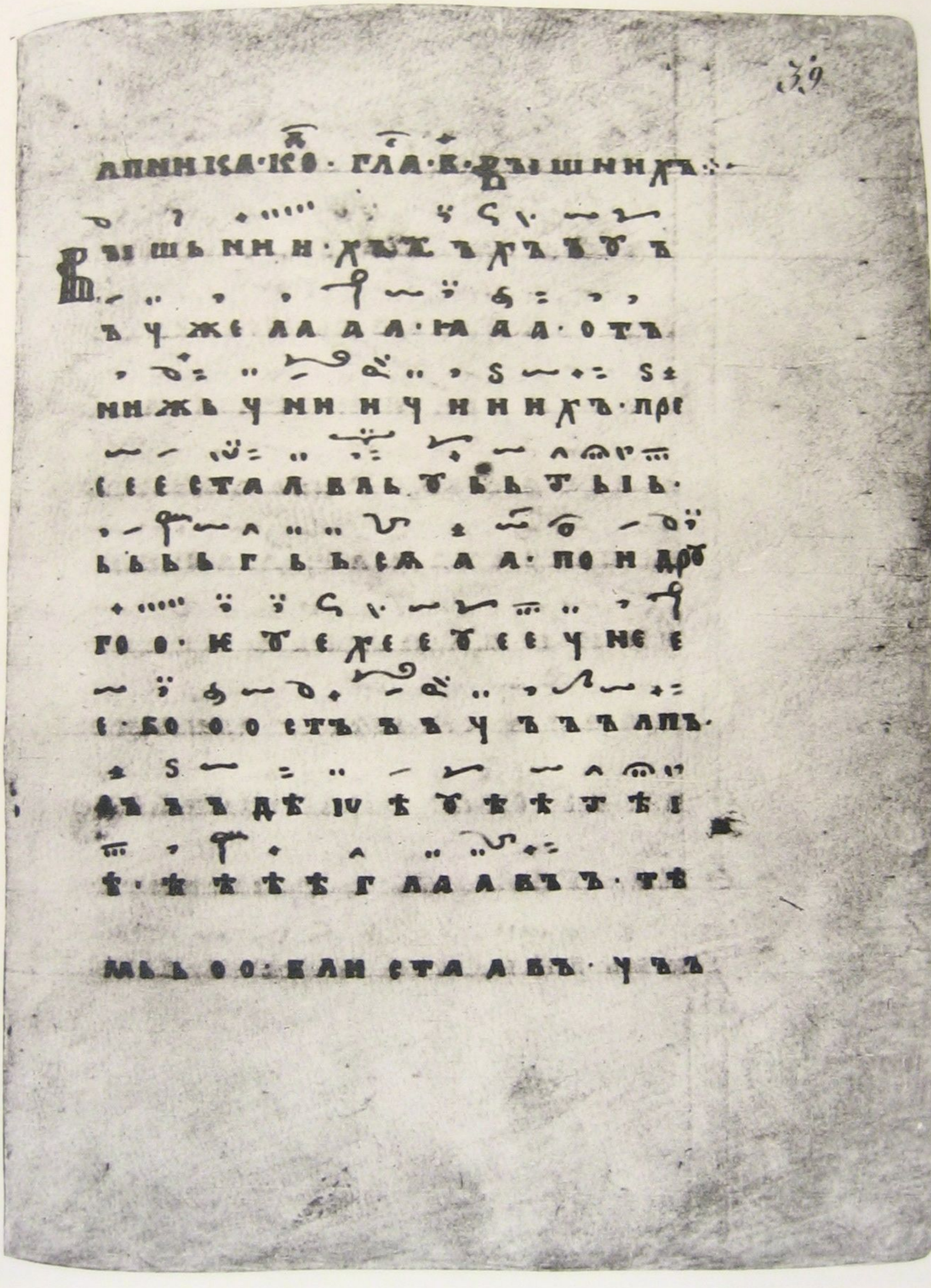

37
ми и ии ꙁжатъ · не по ви и
и и · мь ь пъі и · и · и и и м ·
ха ха а а л о о тъ въ въ
мь ь · ь · ь ь ь ь р ти ю се
го о о · ра а ди и о о о у
сбж а у ти и и се · ве ли
ѿ и и и · ѿ уе ни и и · ıеъ
ъ у бо жи и м у бла а а ·
го ѿ о о о у ѿ о д о у да
ти ·:· мца · то · въ з · стго
о у а нниколаı · по праздьнь
стко · ко · гла · и · самогла ·:·

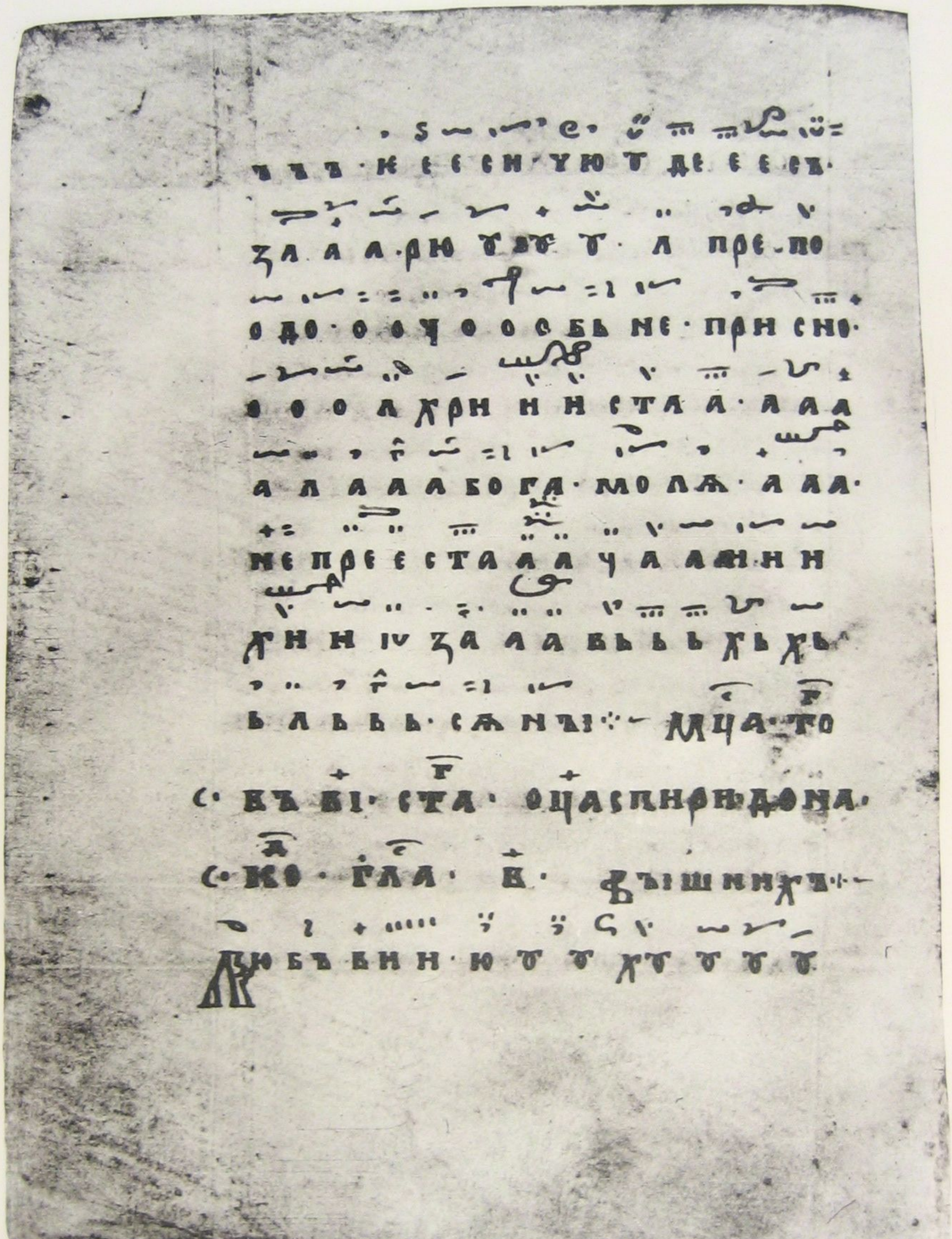

С вѣ тъ ѣ ѣ · лъı и · мъ ѣ ѣ ти
т жи хи хи ти ю мъ ѣ · о
о бли и ѹ и ста ак ѣ т ꙗ
ко съ ı ъ · ъ ъ ъ лнъ це ·
ꙗ вѣ ѣ ѣ ѣ ѣ · ѣ ѣ ѣ ми т
ро хо хо · ви и и ıѹ ꙗ ви ѹ
и · и и са т ую ѹ о ı ѹ · ѹ
ѹ ѹ ѹ де съı · ни и ко · о
хо хо о ла а · е ѹ е е · сва
а ще е е но · бла же е не ·
ꙗ ко хри хи и и · сто о о ·

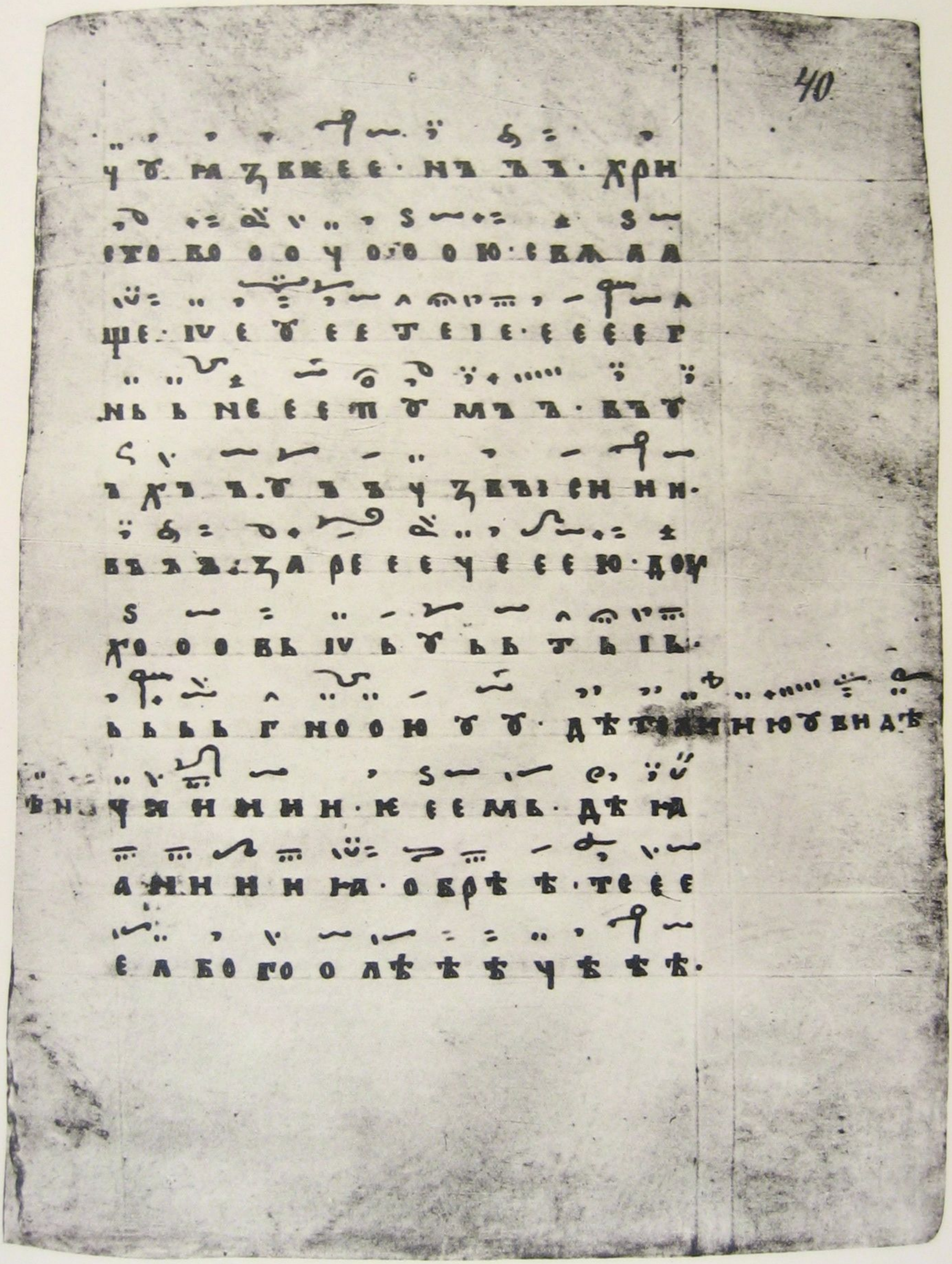


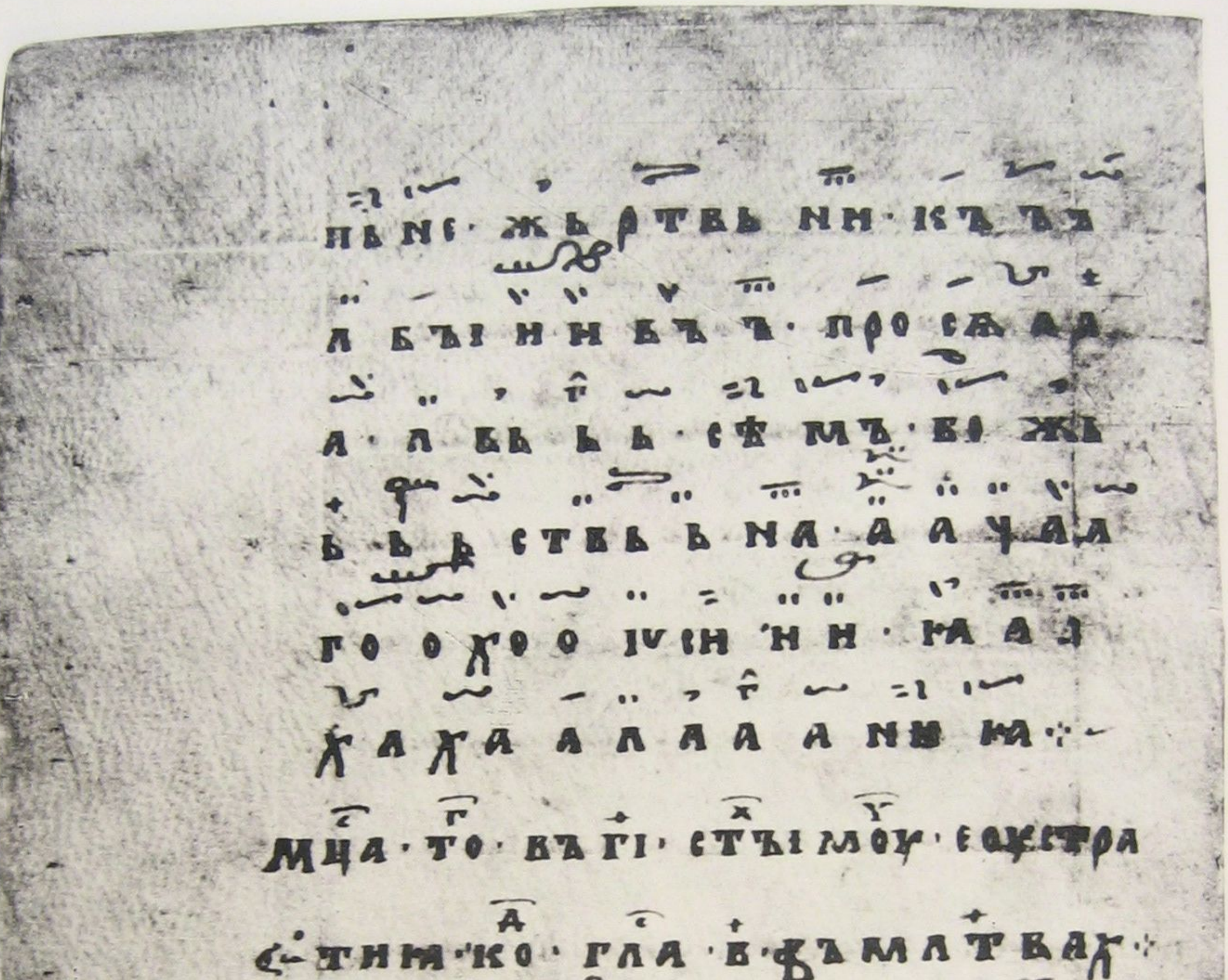
8 v

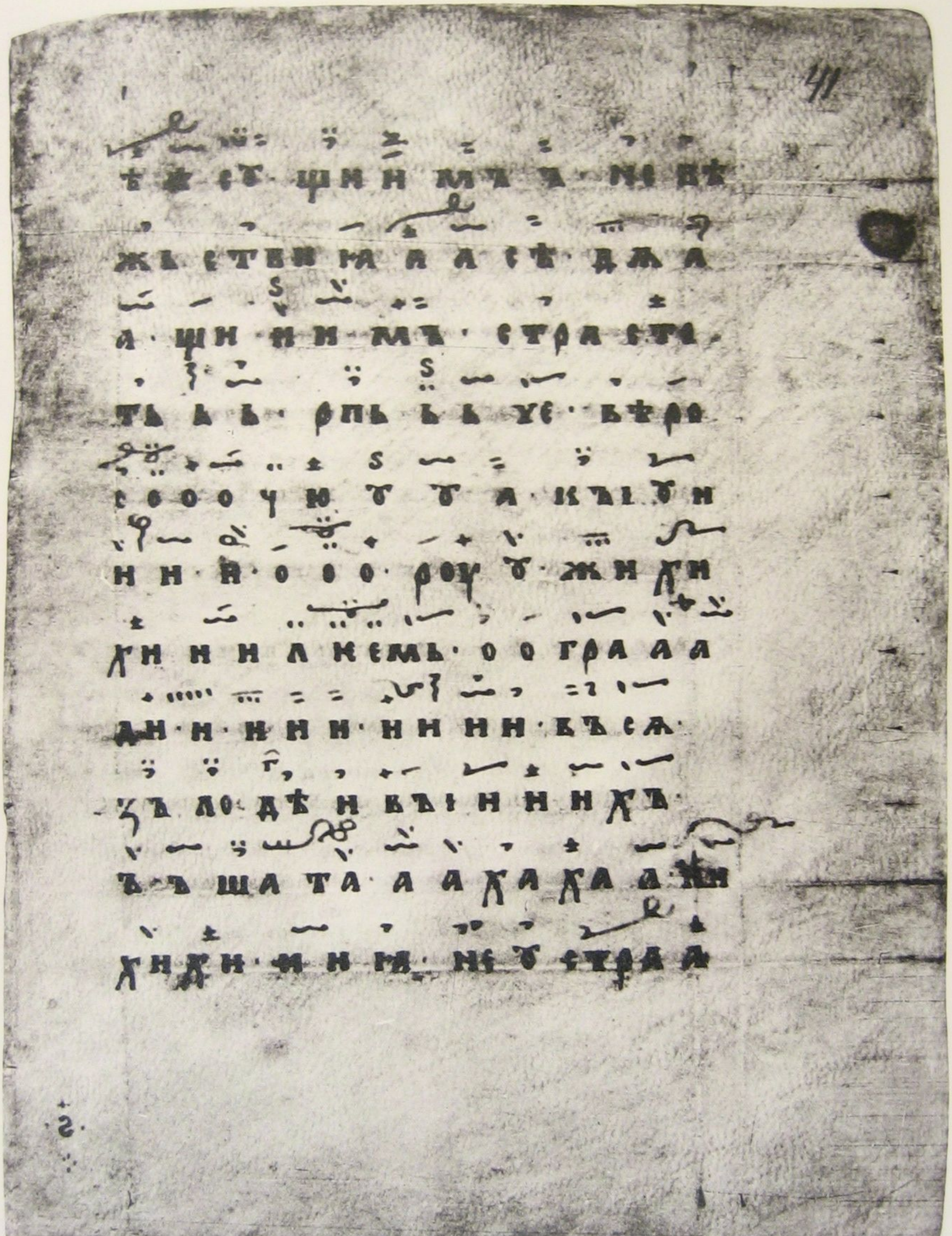


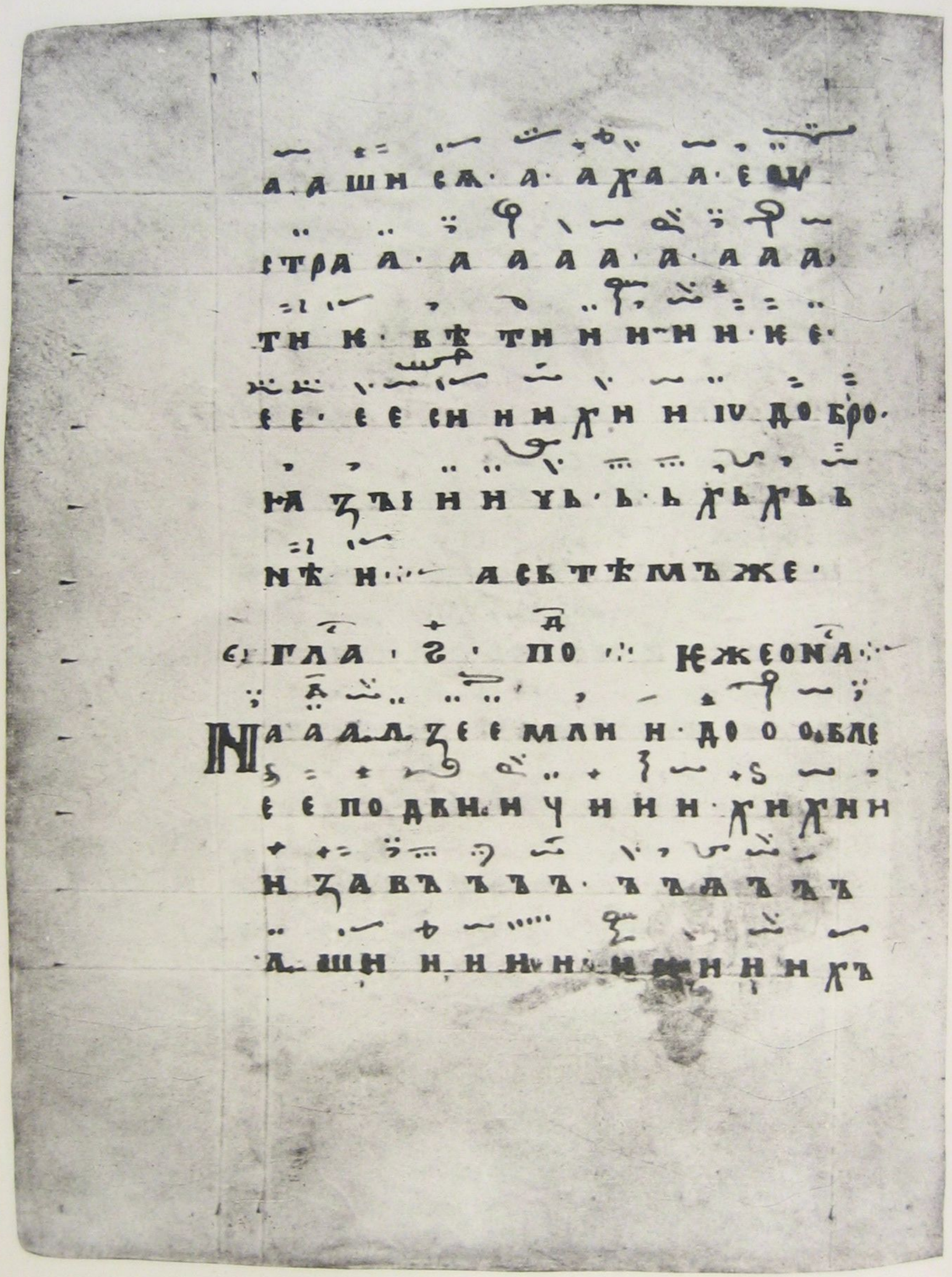


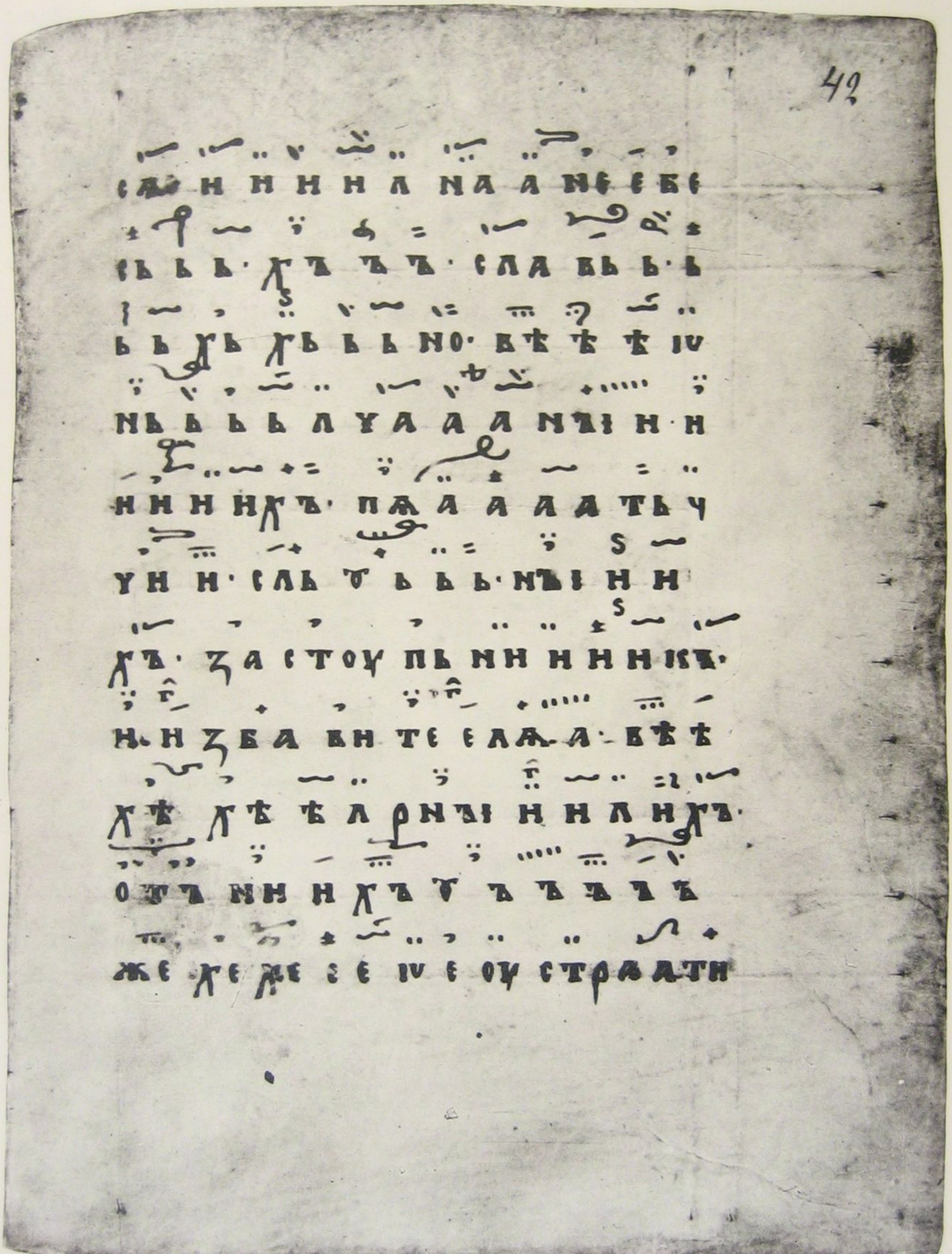


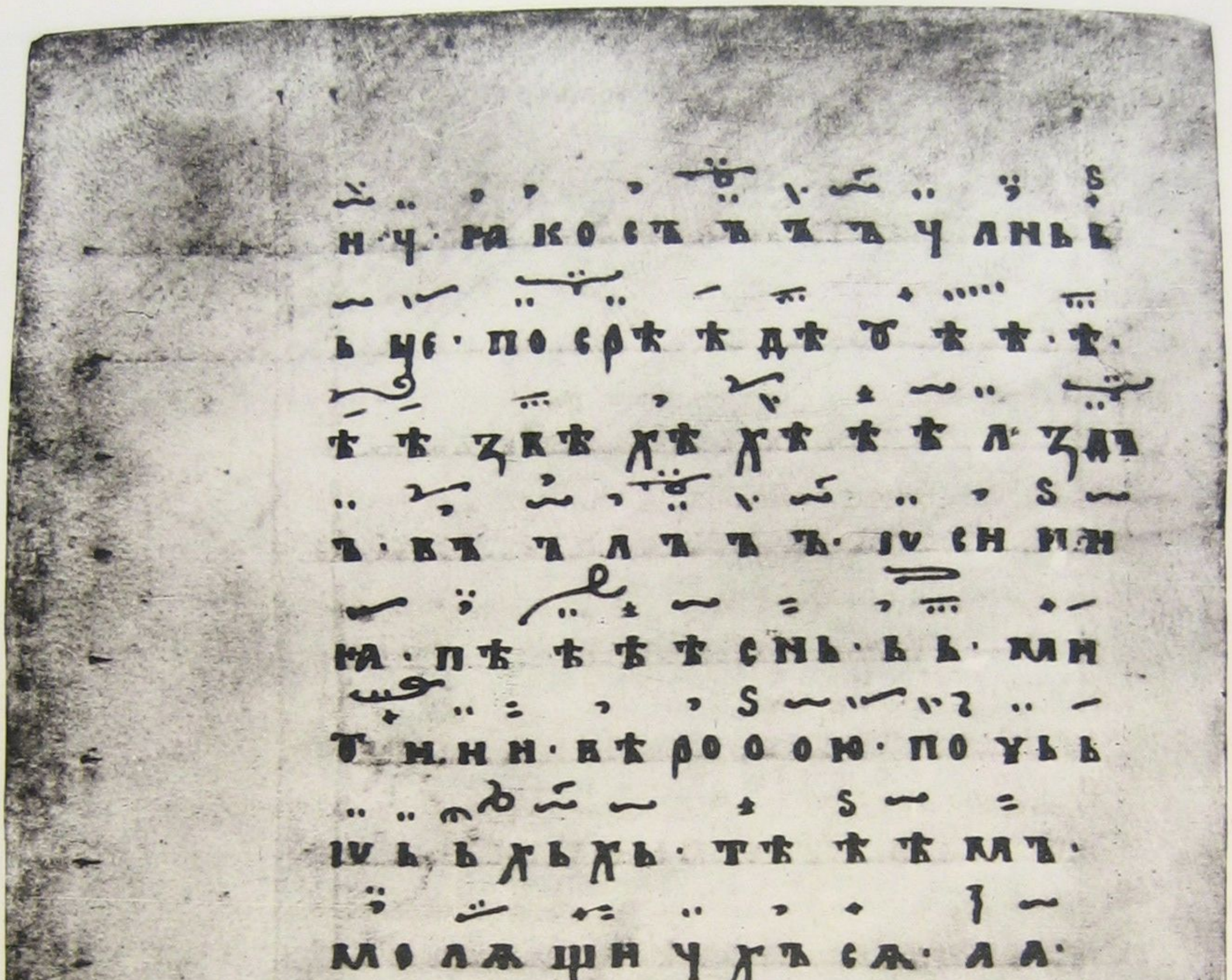


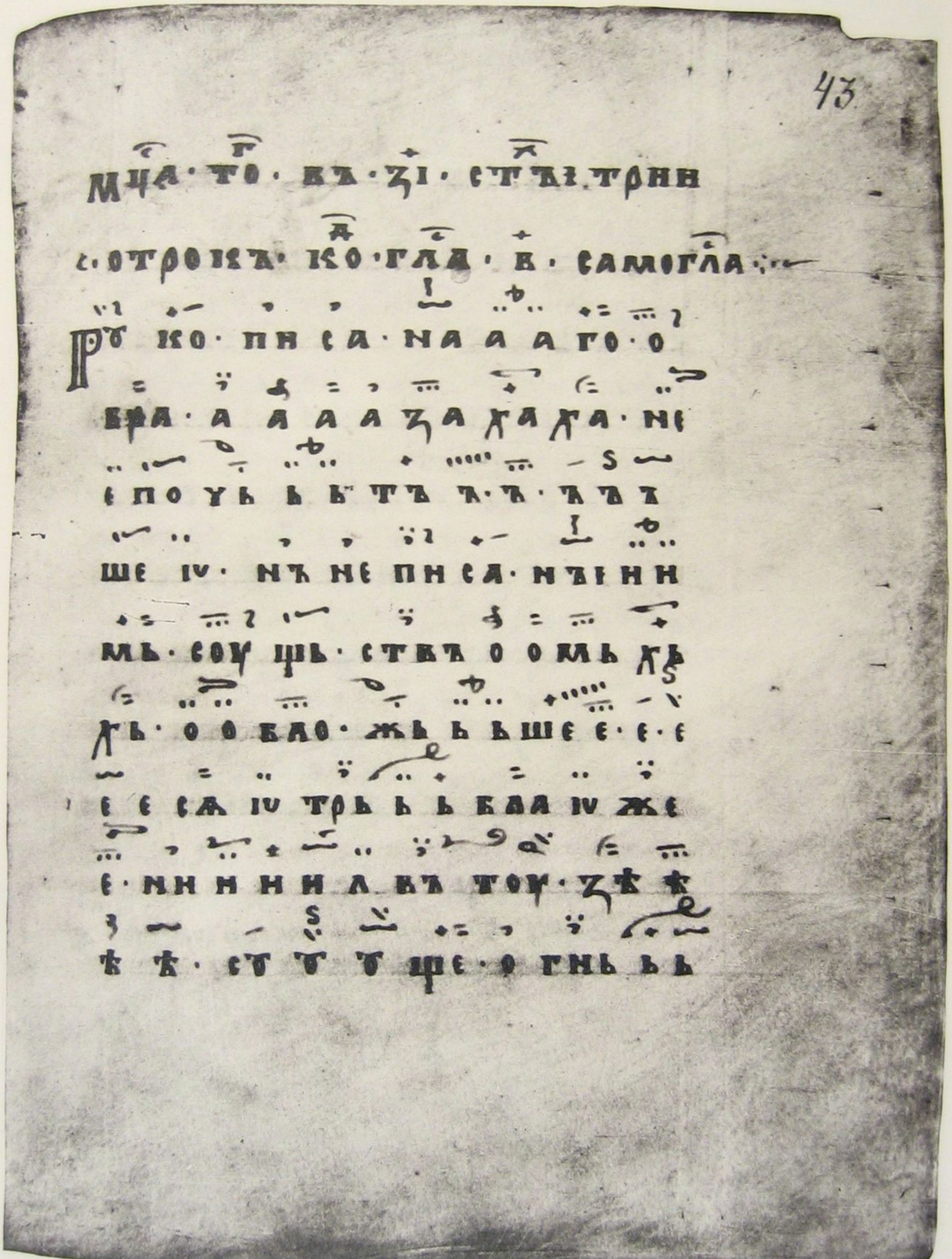


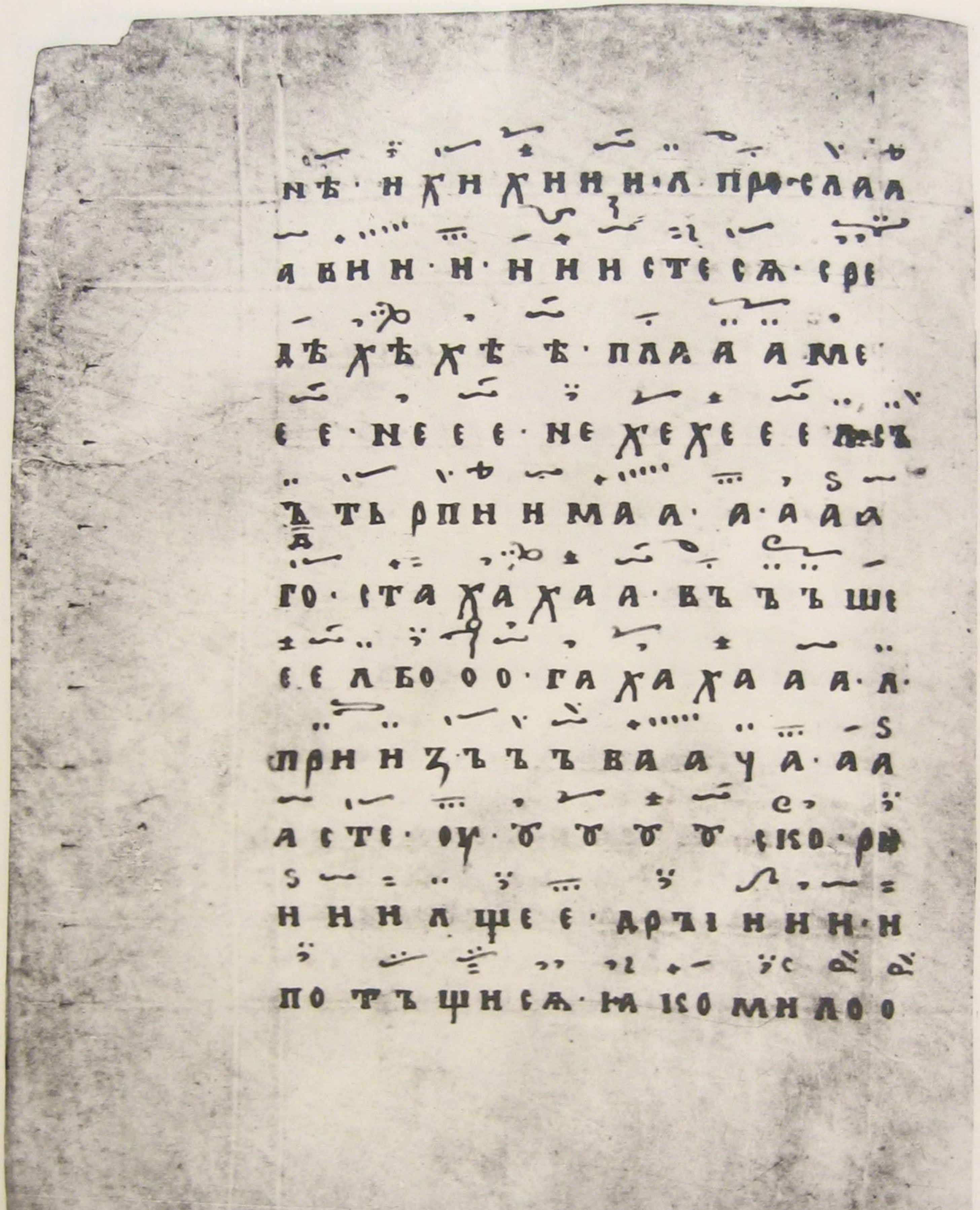




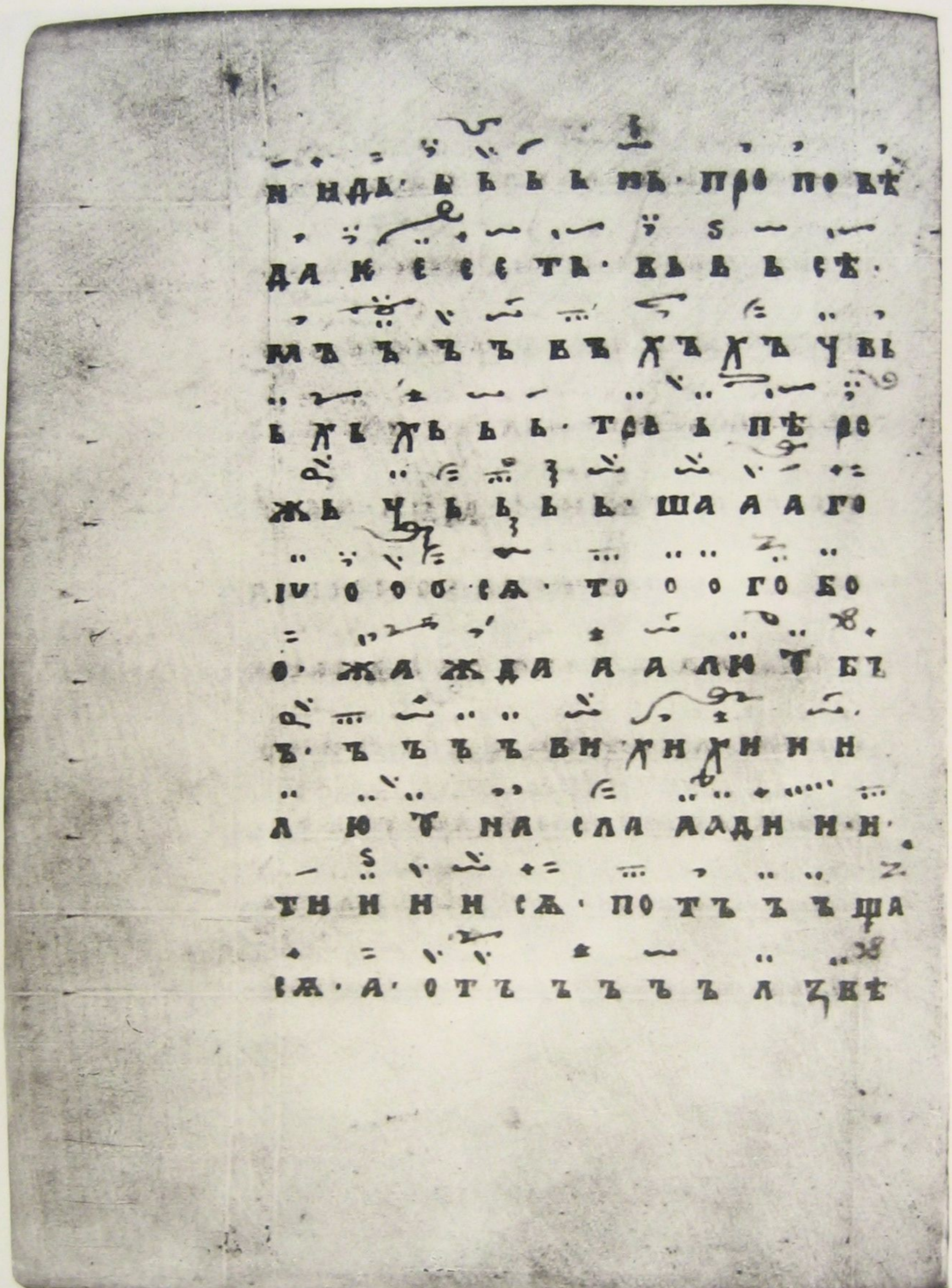


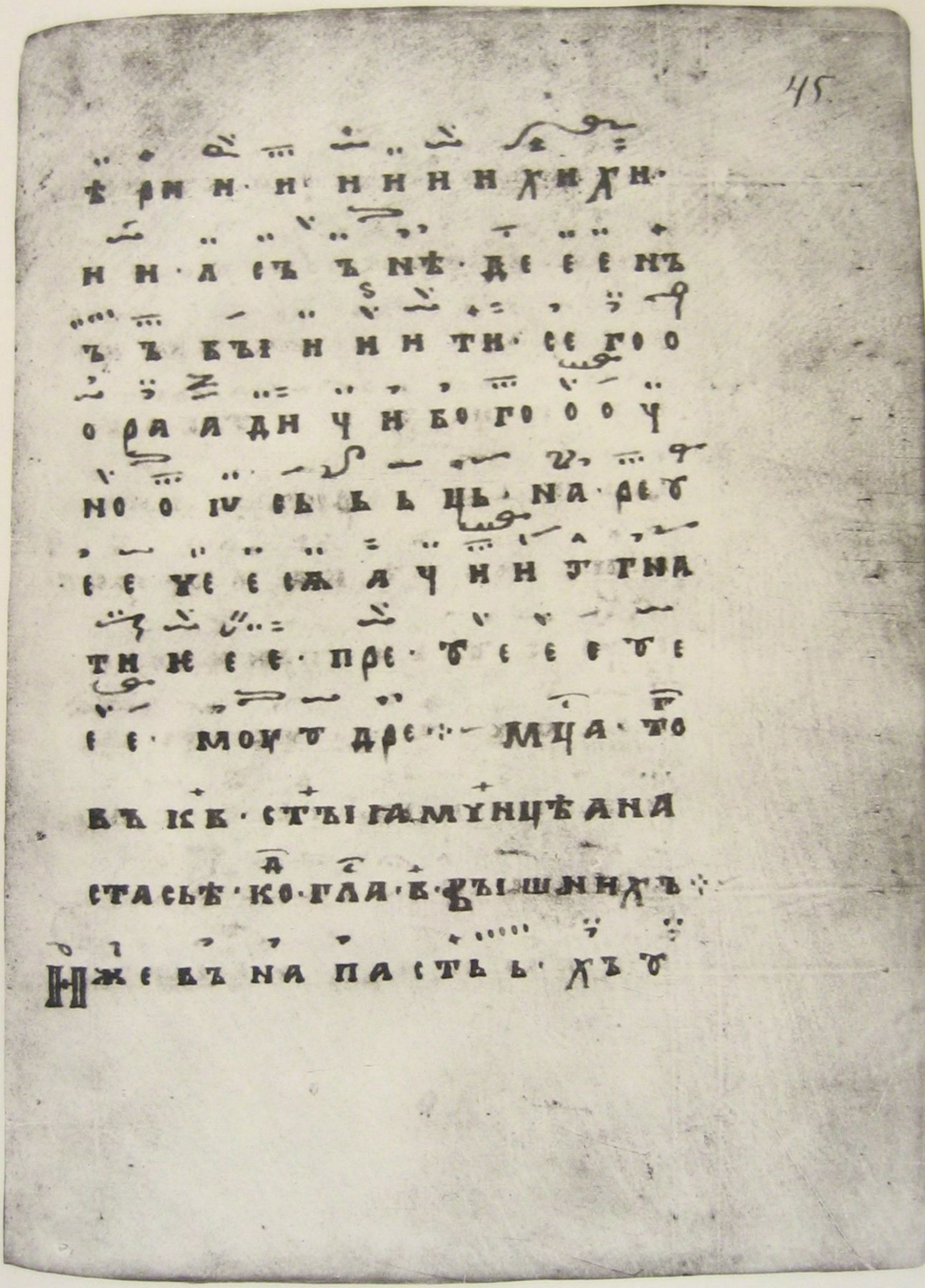




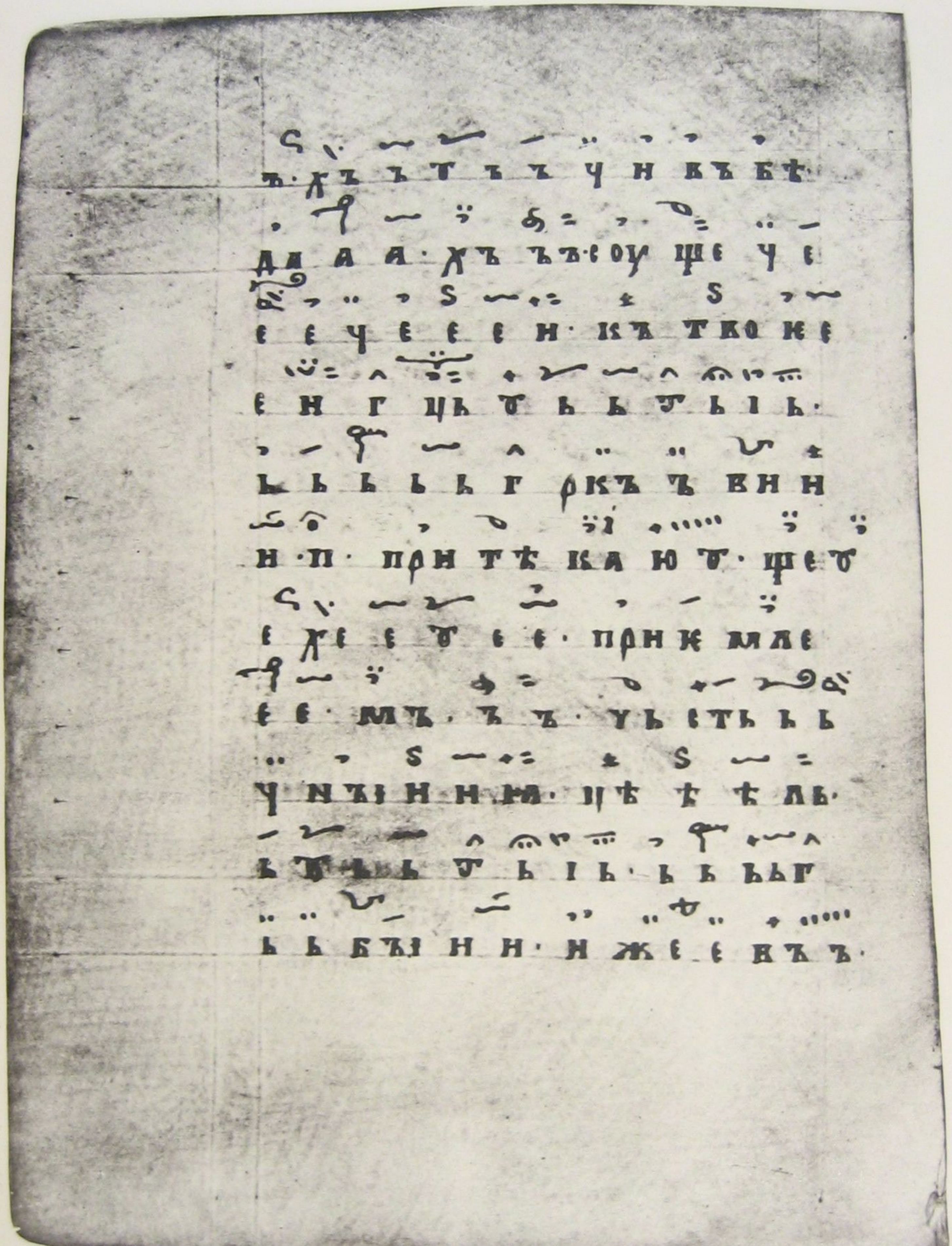


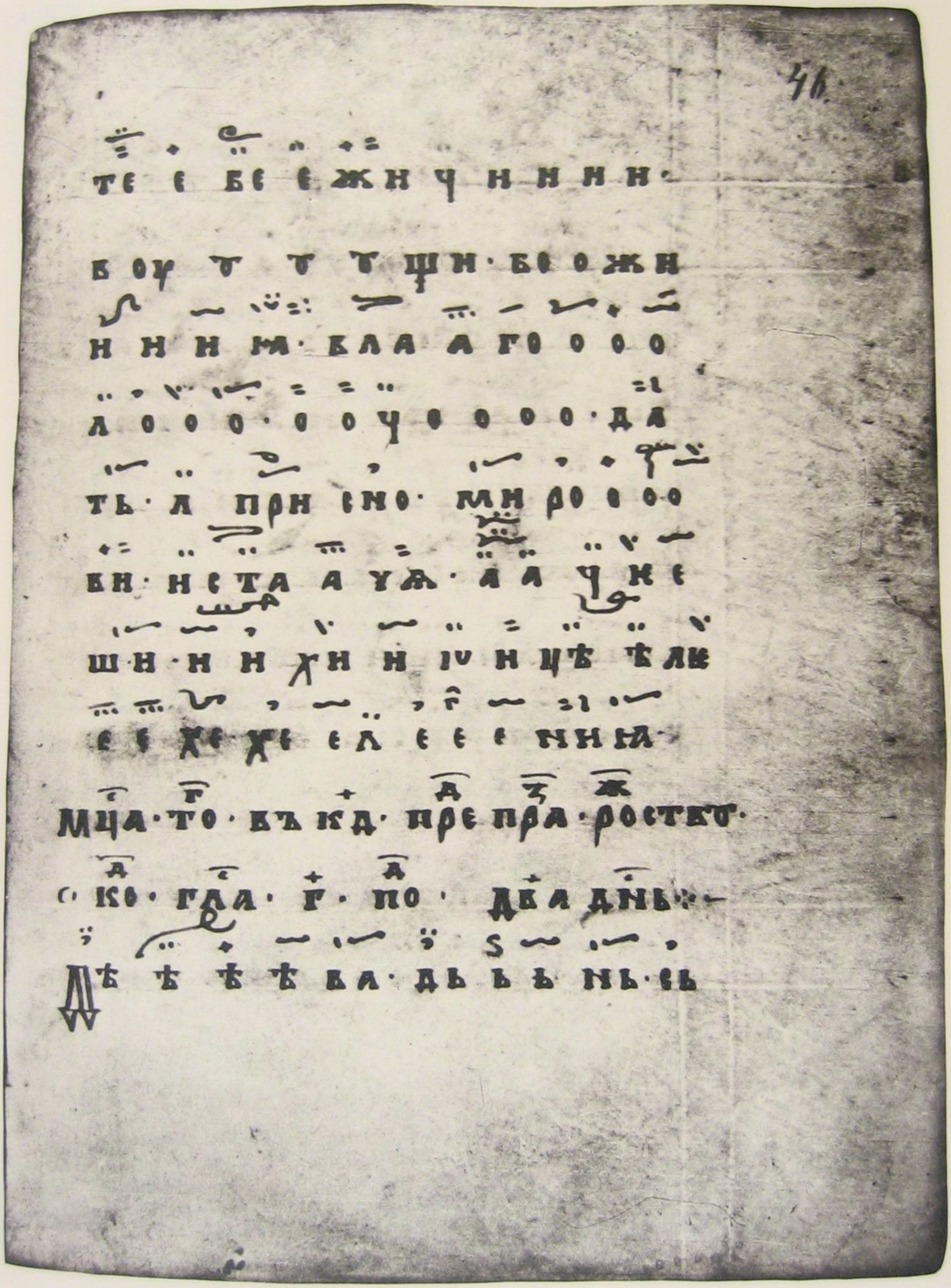




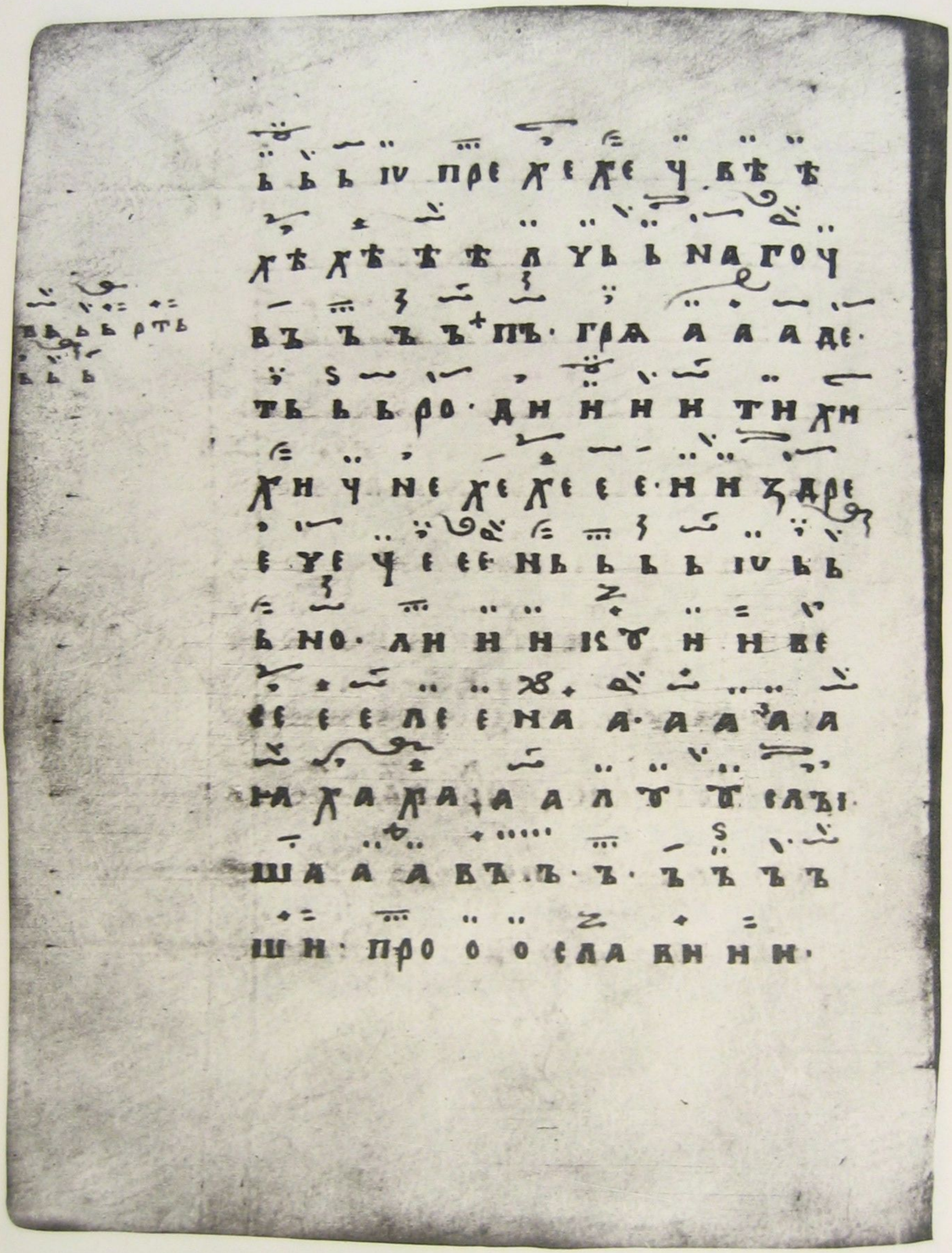

45
ѣ ри и· и· и и и и х и х и·
и и· а сѣ ъ нѣ· де е е нъ
ъ ъ бъı и и и ти· се го о
о ра а дн ч и бо го о о ч
но о ю вь ь ь нь· на· де ѵ
е е уе е еж а ч и и т тна
ти и е е· пре· ѵ е е е ѵ е
е е· моу ѵ дре·:· мца· то
въ кв· стъıга мунцѣ ана
стасьѣ· ко·гла·в·въıшних ъ
Иже въ на па сть ь· хъ ѵ

v





v





Дѣ ѣ ѣ ѣ ва· дь ѣ ь мьеь· в

ь ь ю пре дѣе хе ч бо хо хо

о о л га а та· го о ра а а а·

жа а а к· е е е ть· и и и

и зе млѧ а а· вь рть ь

ь ь пъ хъ хъ· ч не при хи

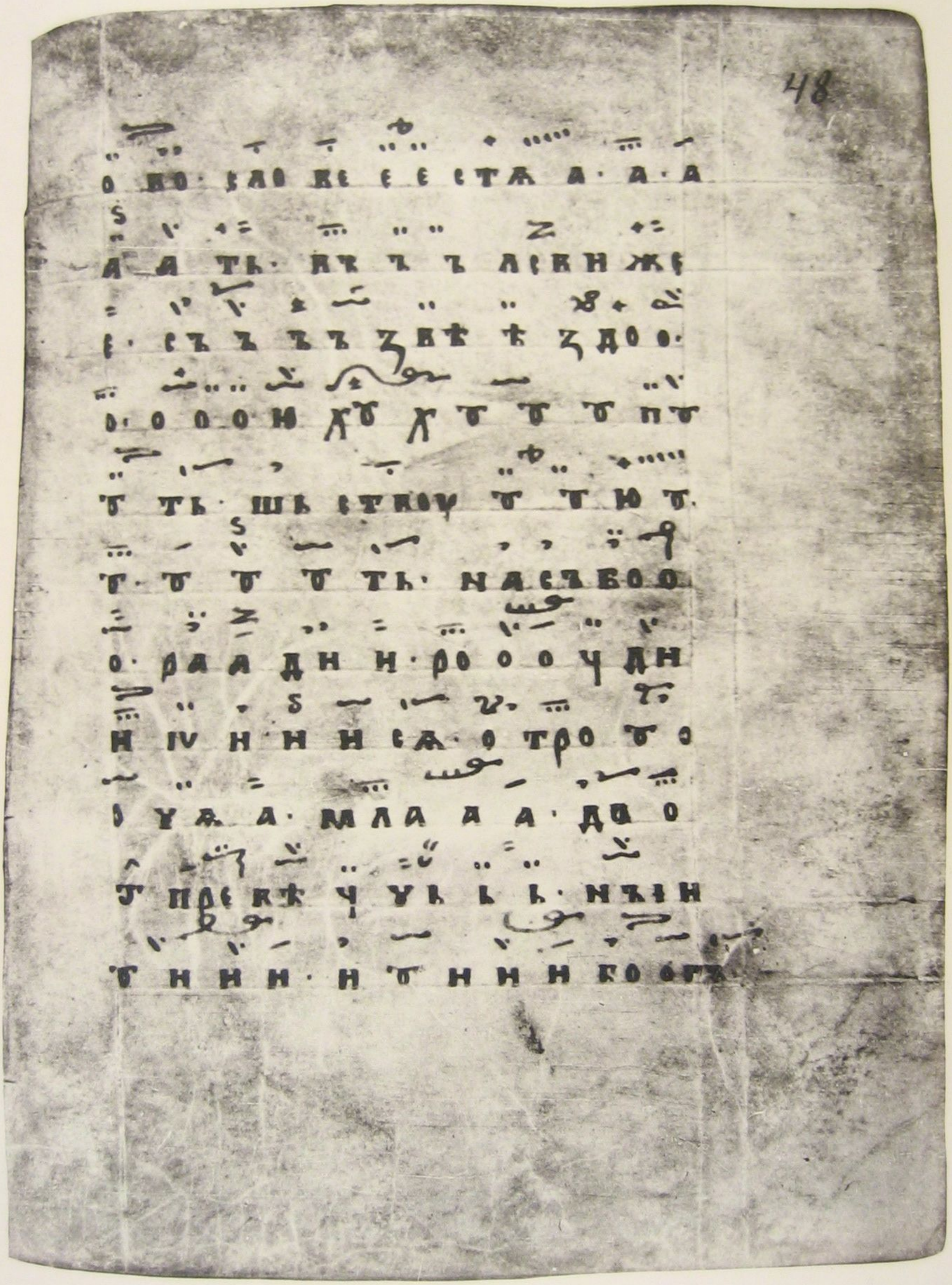
хи и и· ко о ено ве но ч

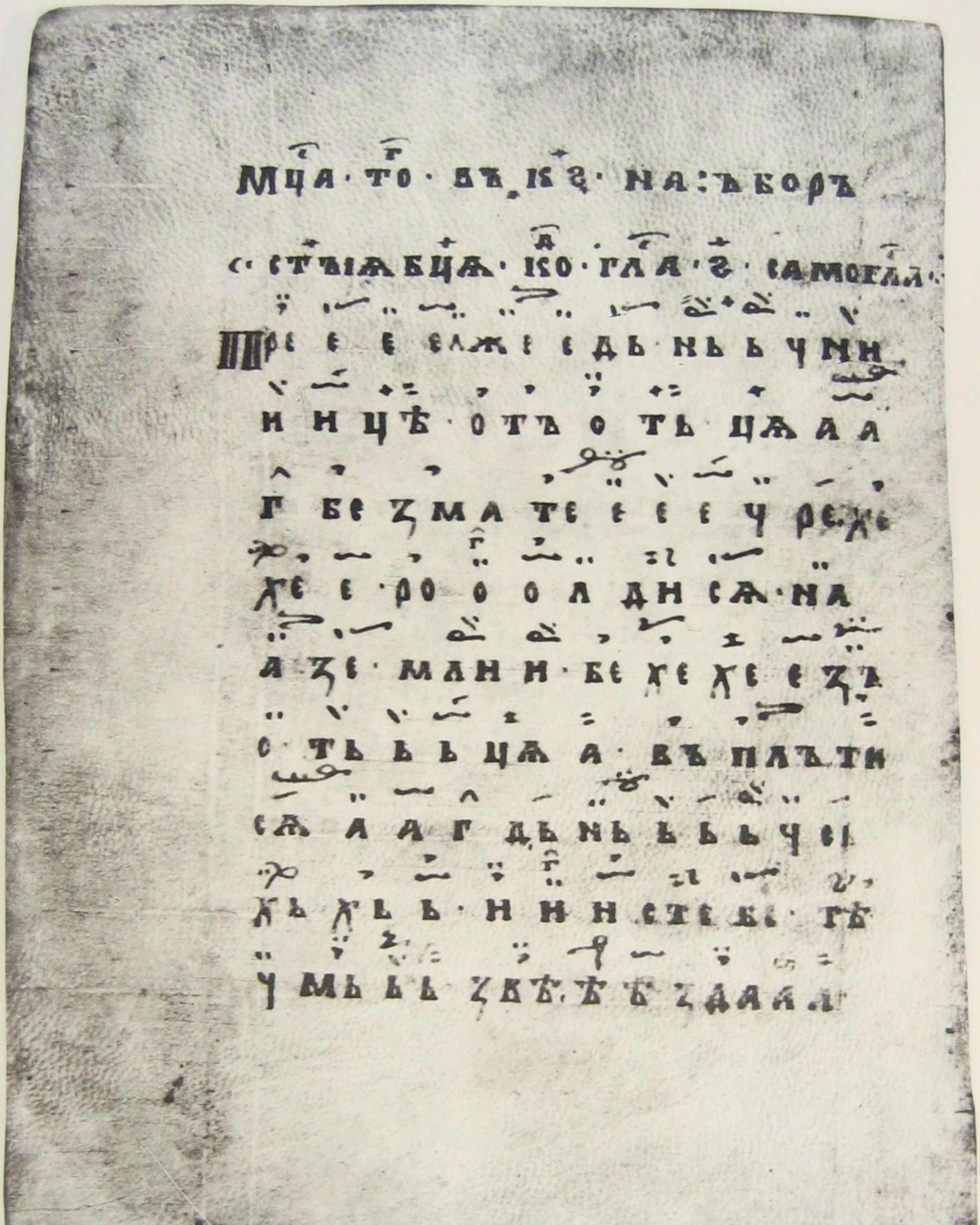
при· и и и· но о о ен ю и

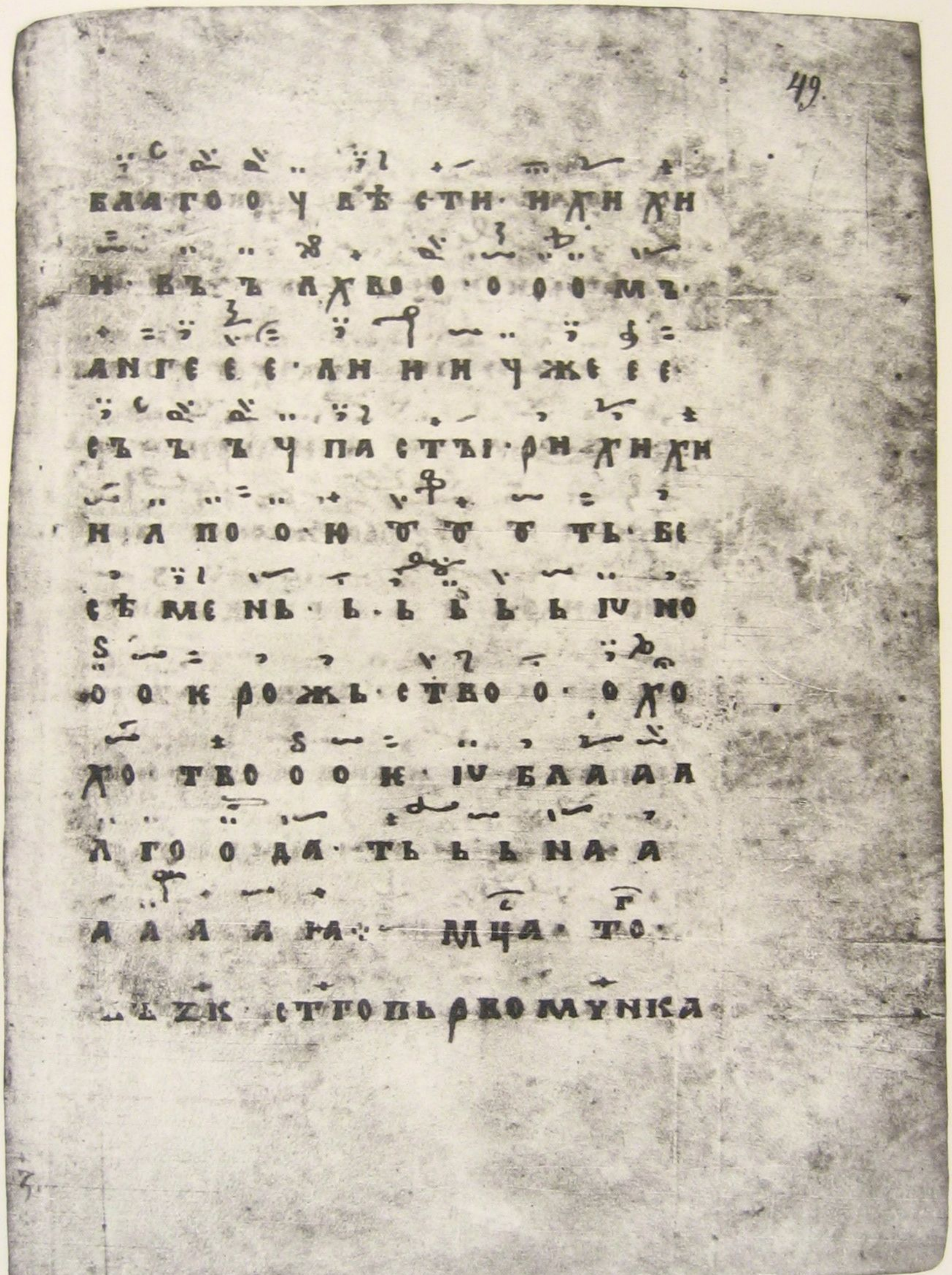
и и ть· а а а нге ли и·

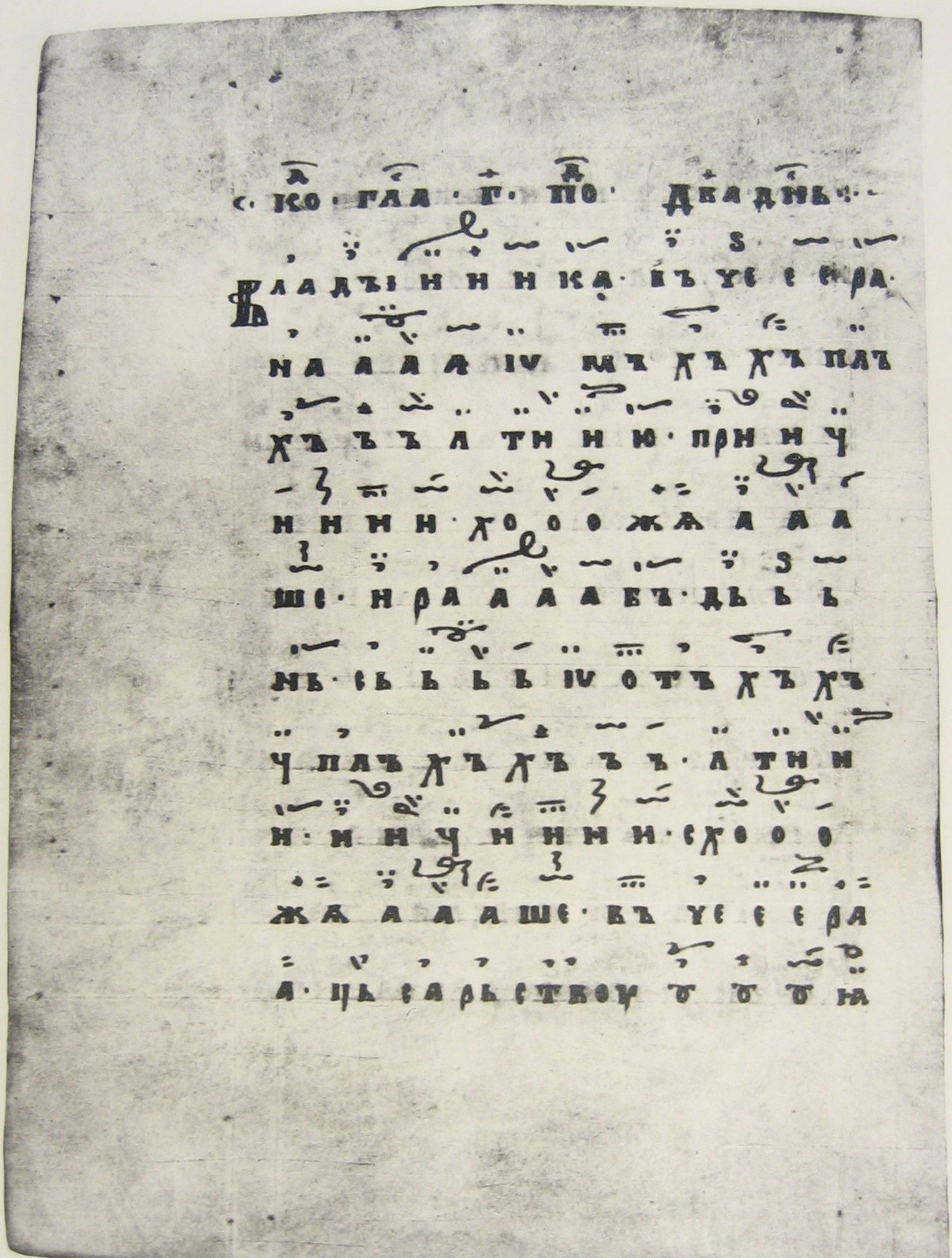
съ ъ ъ ъ· па а стъи и· и·

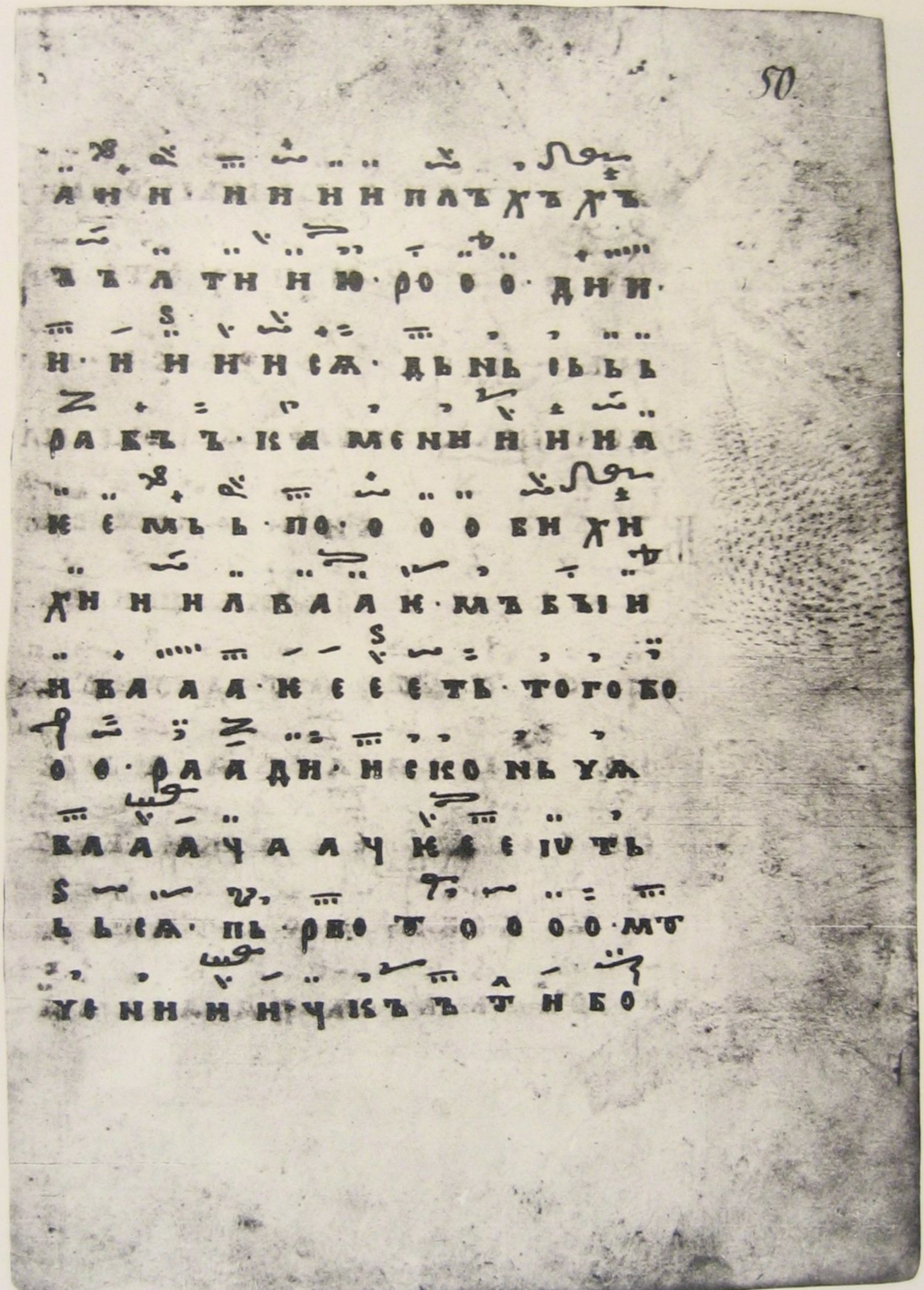
и и и ри хи хи и и и л ело

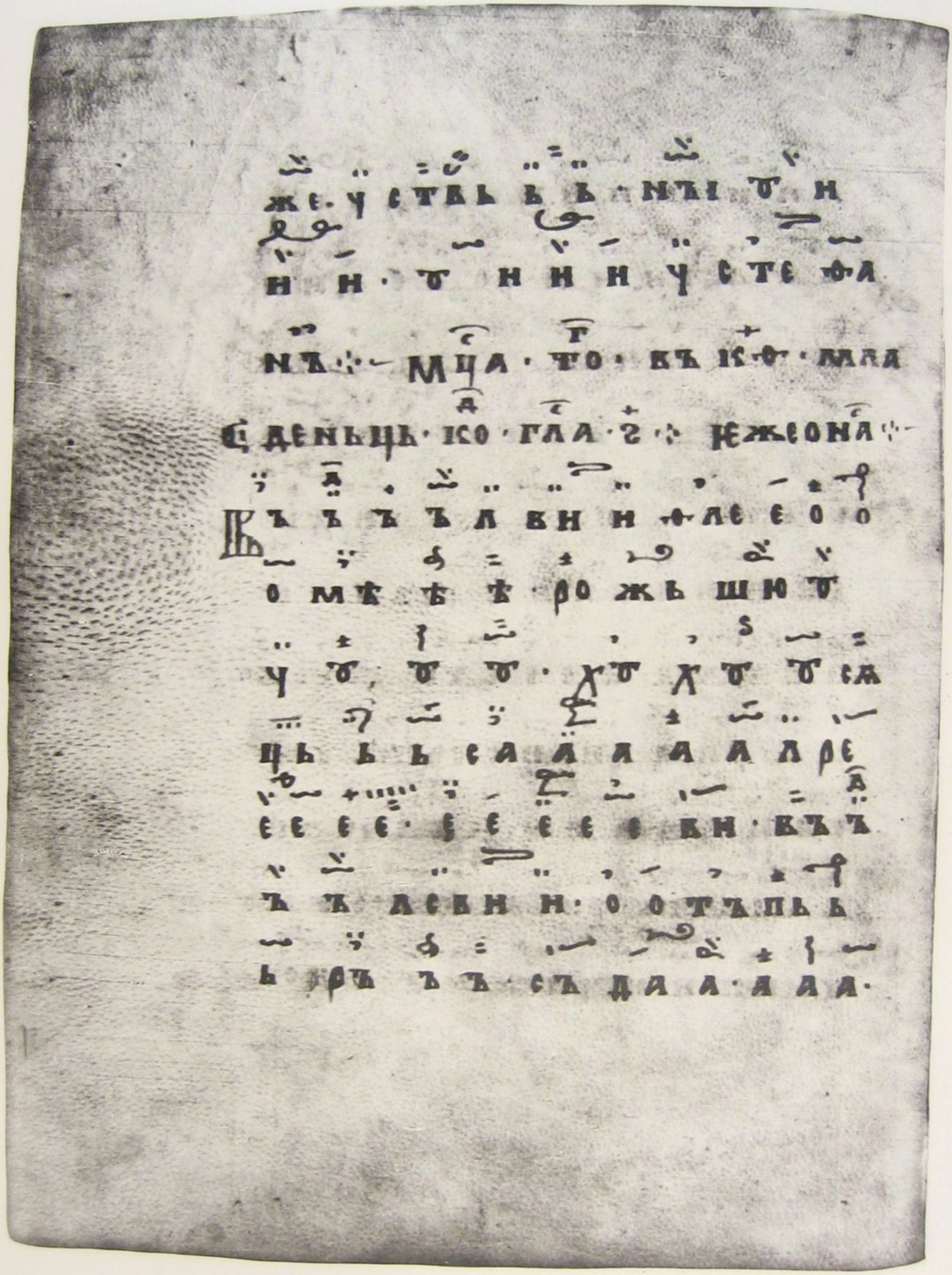

48

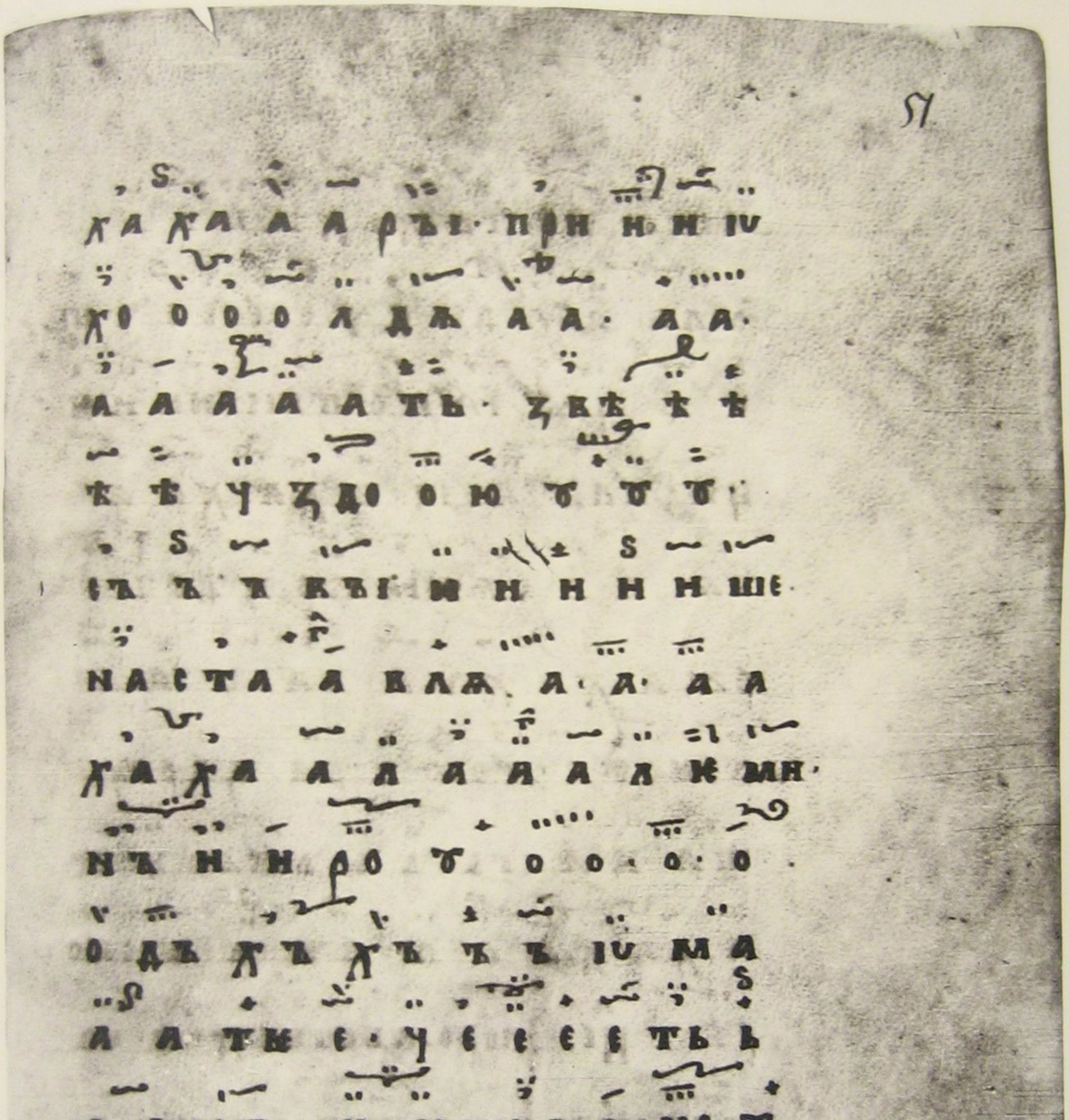


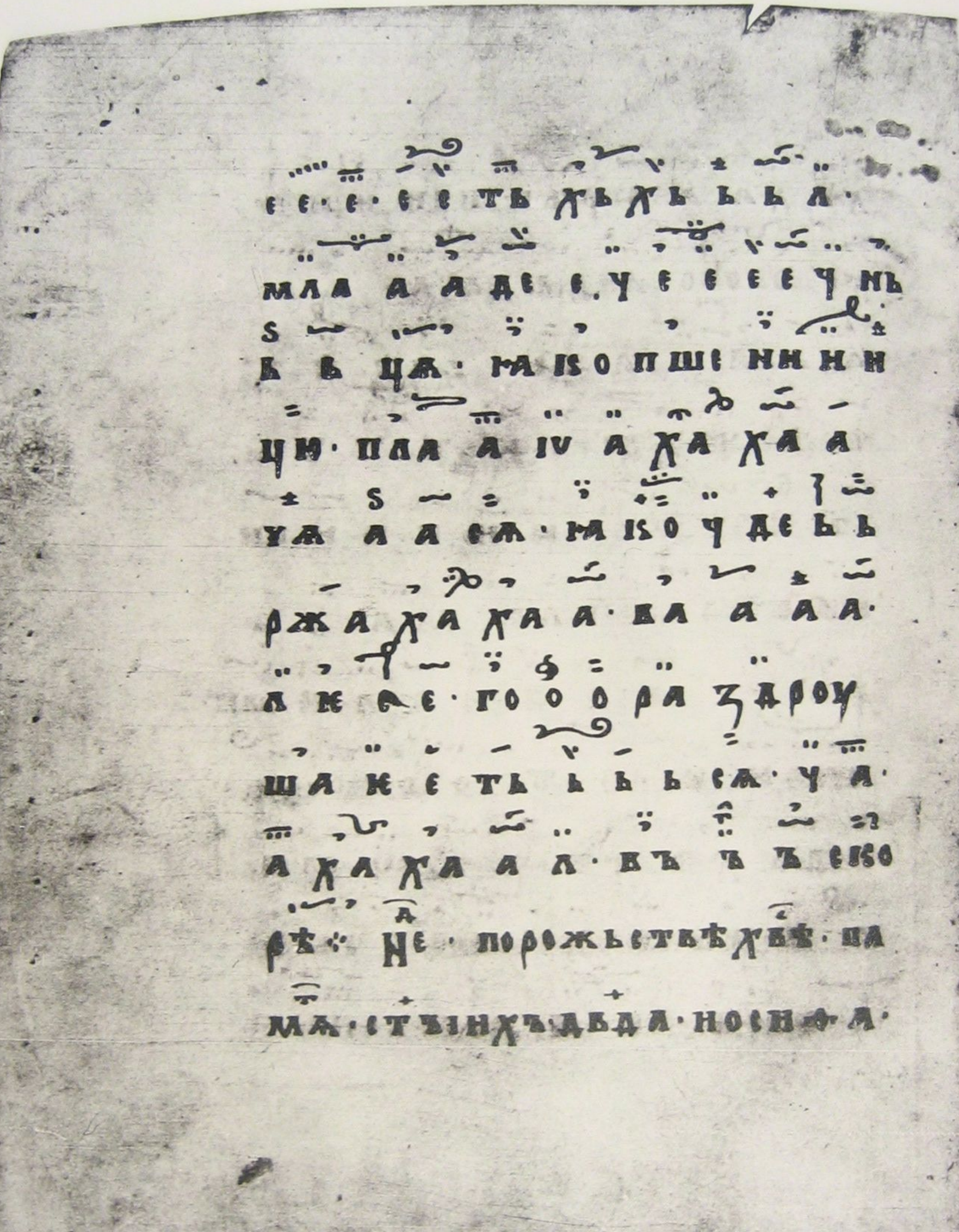


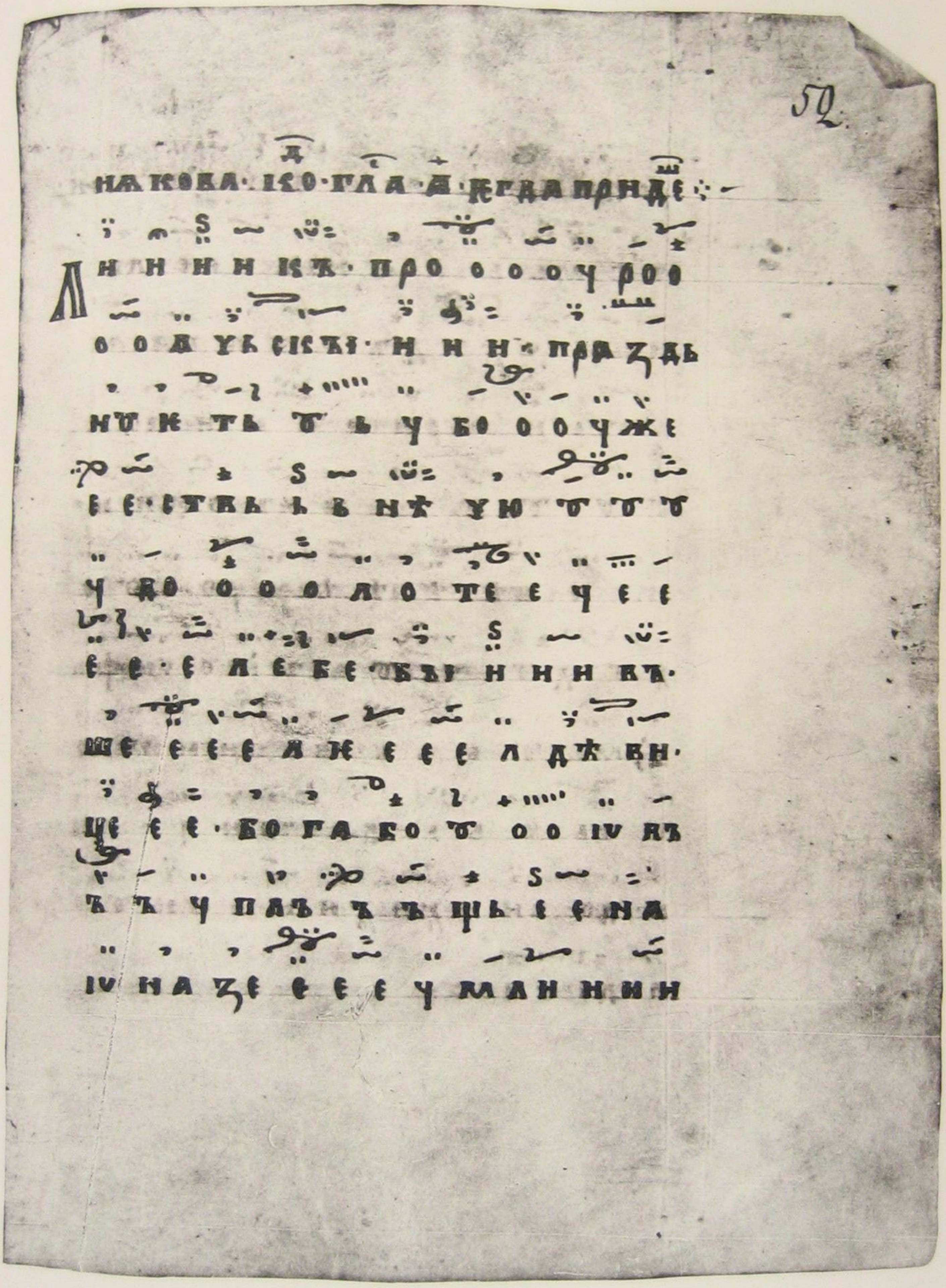


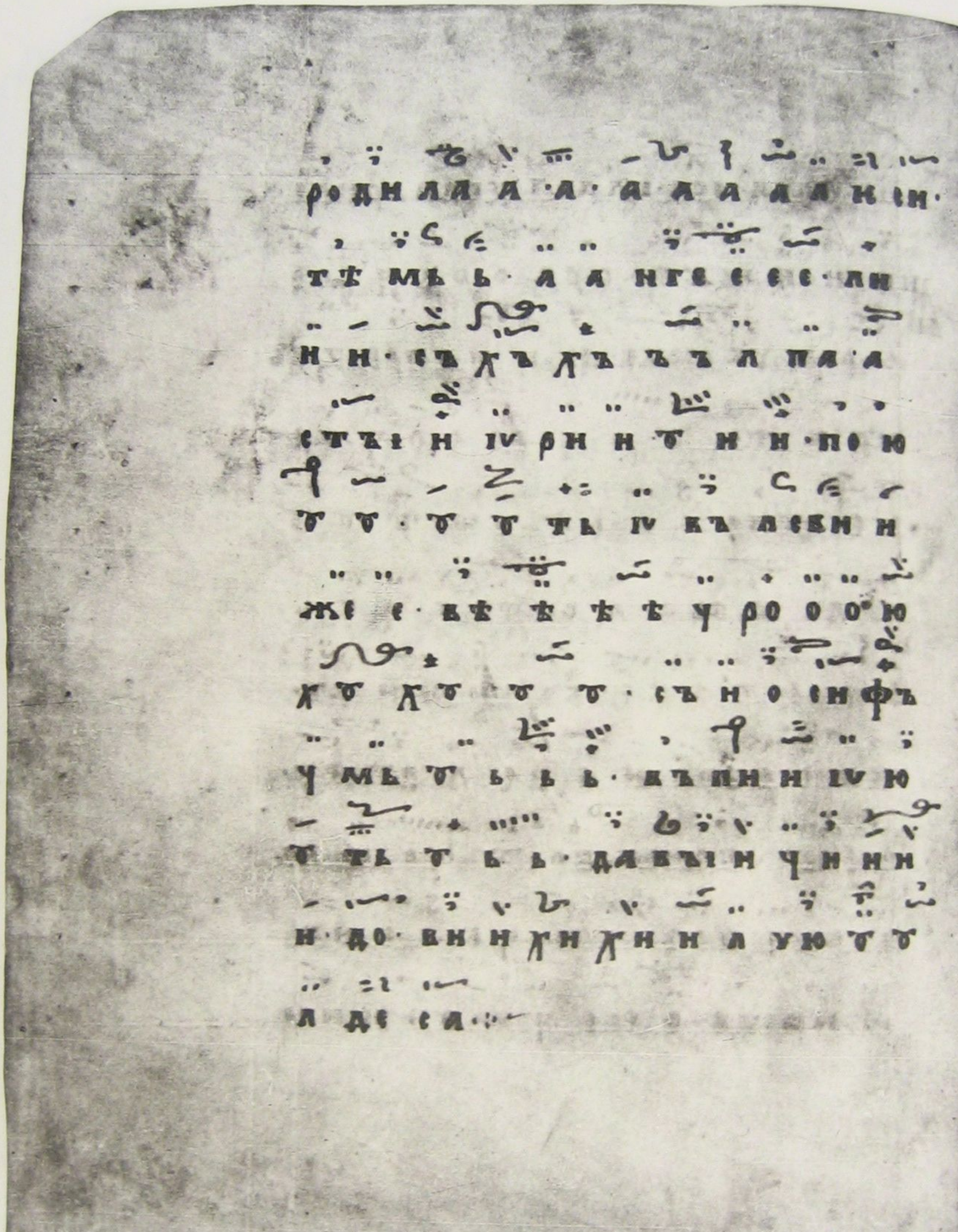

50
А И И И И И И ПА Ѣ Х Ѣ Х Ѣ
Ѣ Ѣ Л ТИ И Ю·РО О О·ДИ И·
И·И И И И СѦ·ДЬ НЬ Ь Ь Ь
РА БѢ Ѣ·КА МЕ НИ И И И А
Е Є МЬ Ь·ПО·О О О ВИ Х И
Х И И И А ВА А Е·МѢ ВЫ И
И ВА А А·Е Є Є Є ТЬ·ТО ГО ВО
О О·РА А ДИ·И Є КО НЬ УѦ
ВА А А Ч А А Ч Е Є Є Ю ТЬ
Ь Ь СѦ·ПЬ·РЕО Т О О О О·МТ
У И НИ И И Ч ЕЪ Ъ Т И ВО

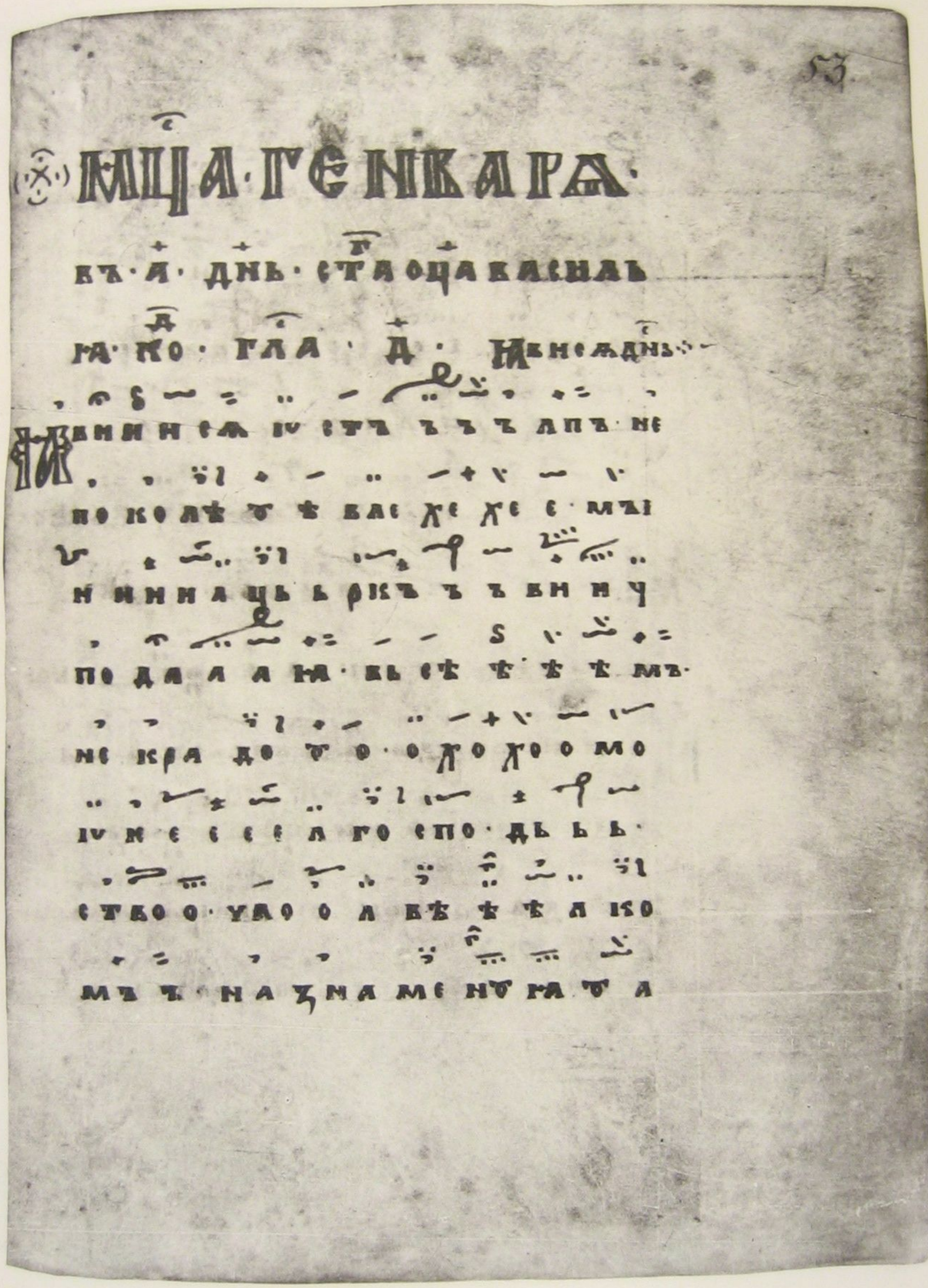


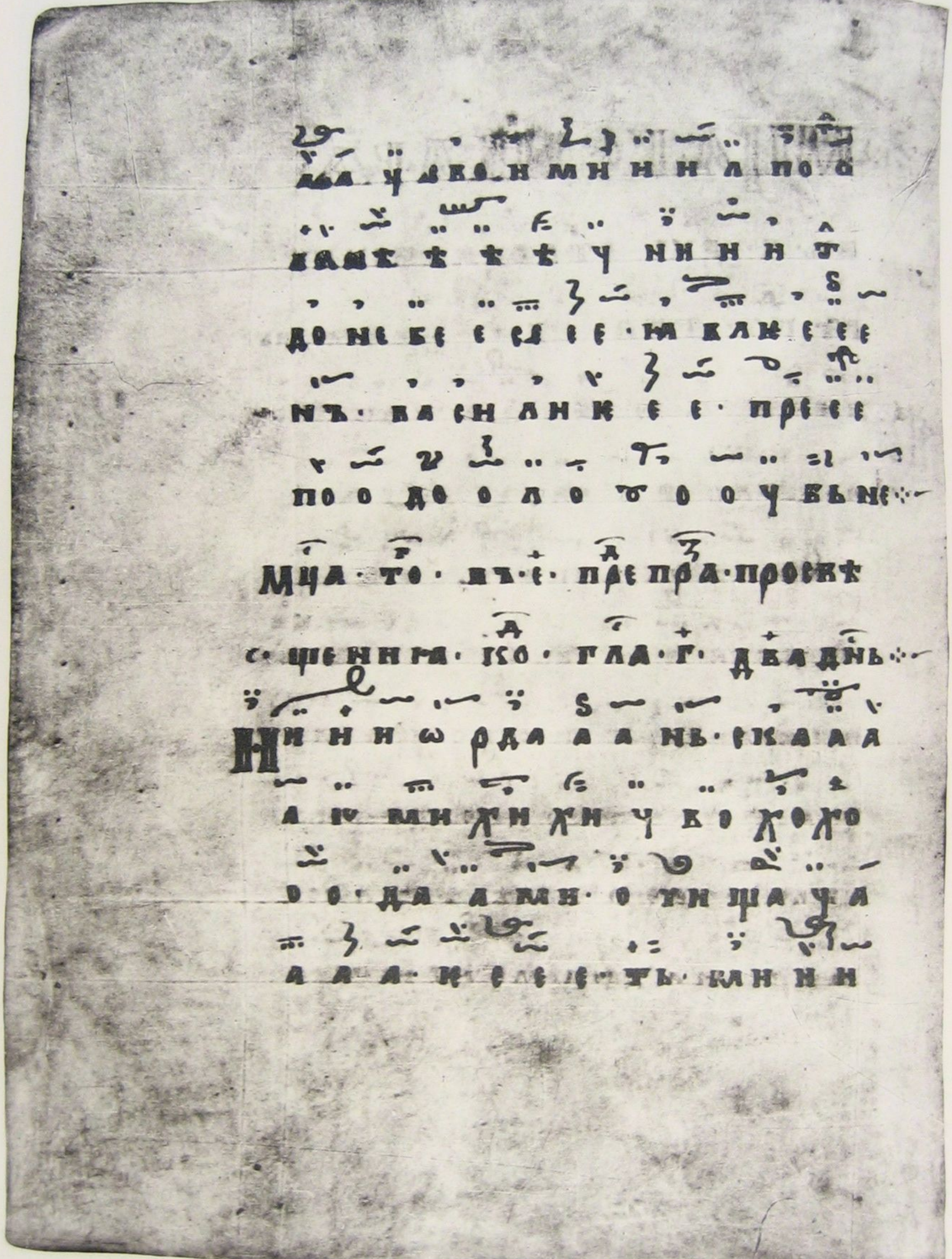


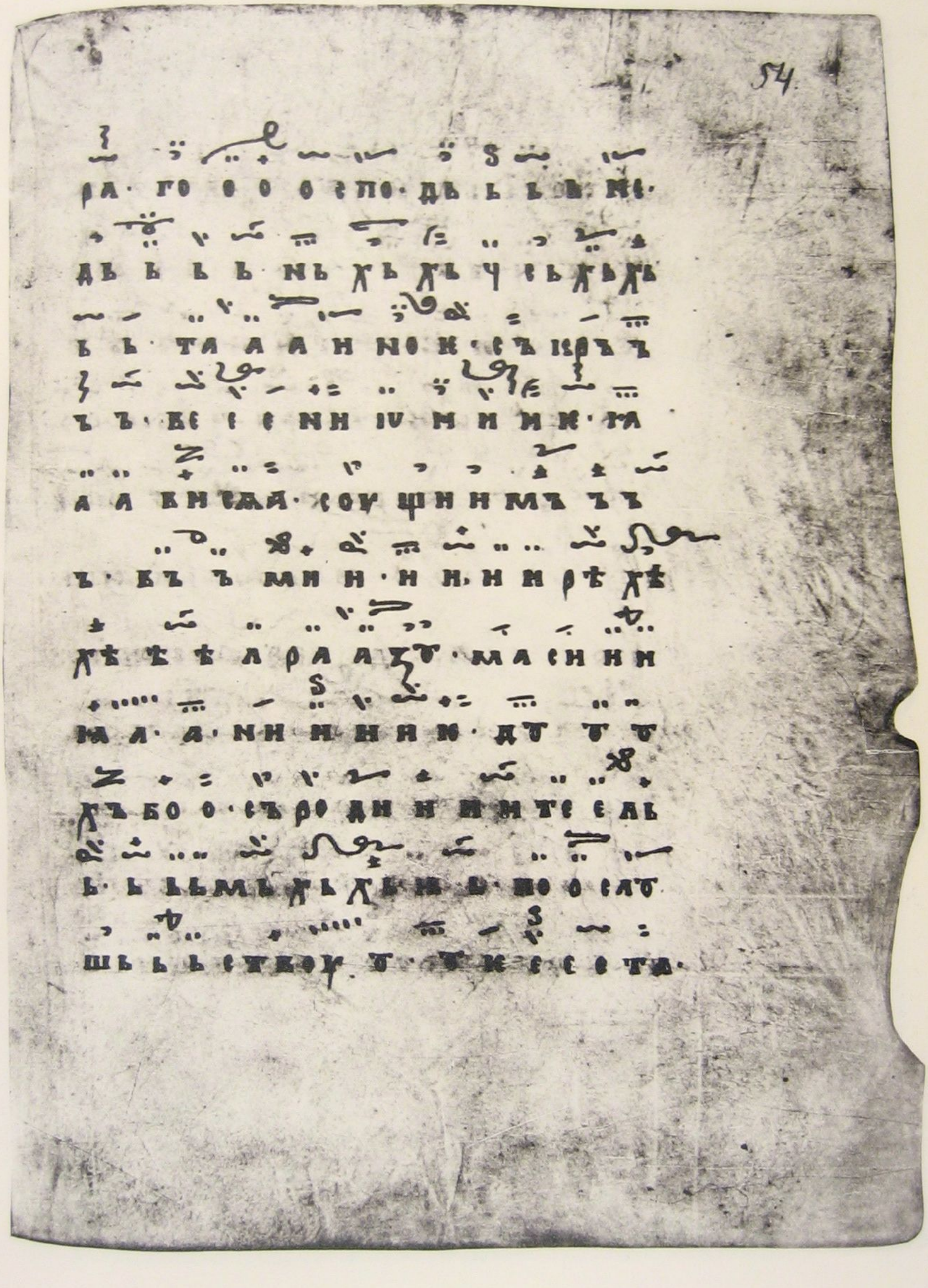

е е· е· е е ть хь хь ь ь а·
мла а а де е· у е е е е ч нь
ь ь ця· га ко пше ни ни и
цю· пла а а ю а ха а ха а а
уя а а ея· га ко у ч де ь ь
ржа а ха а ха а а· ва а а а·
а же е е· го о о о ра за ро у
ша а же е ть ь ь ь ся· у а
а ха а ха а а л· въ ъ ъ ево
ре· не· порожьстве хве· па
мя· с твоих дъва· носи фа·

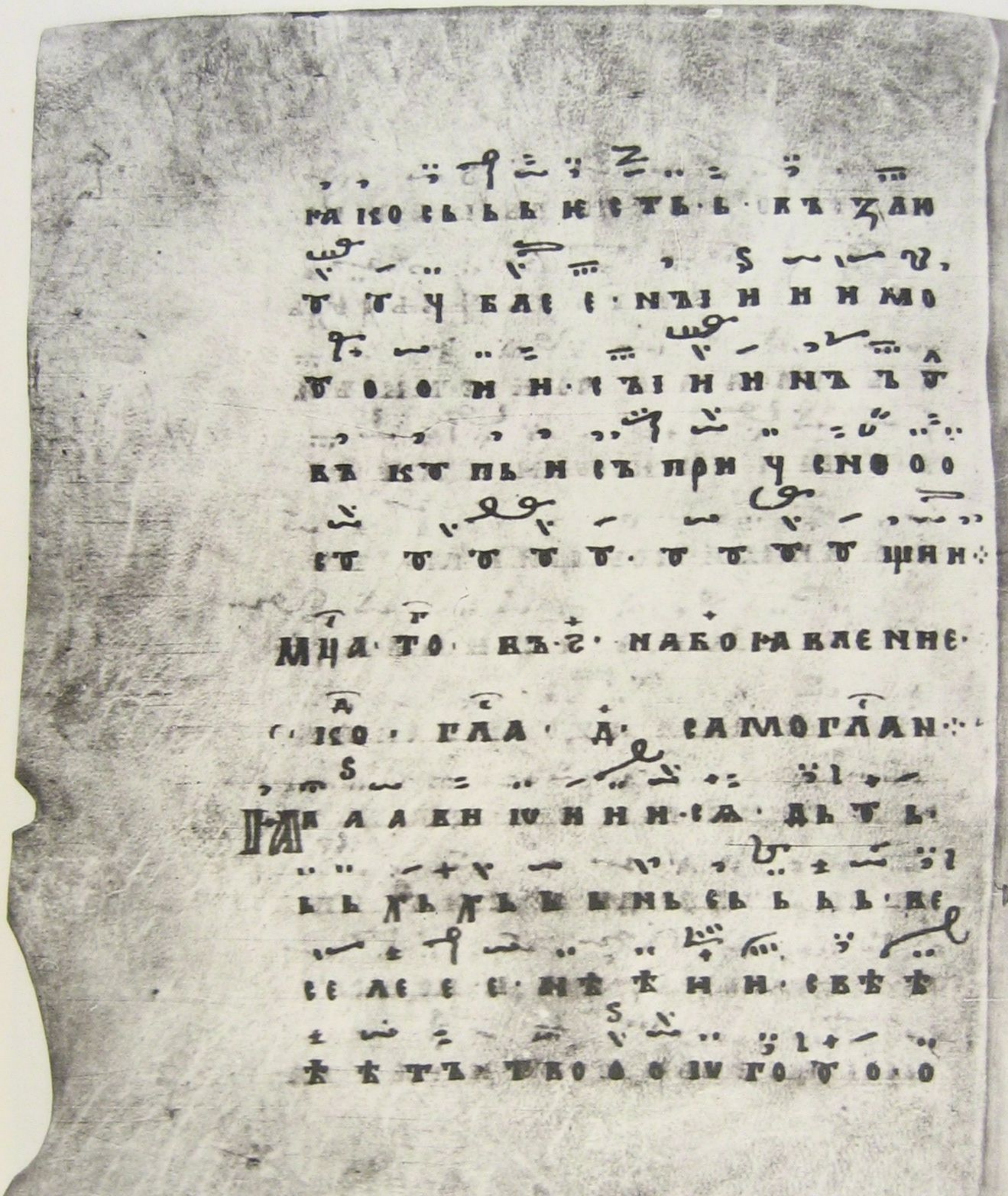


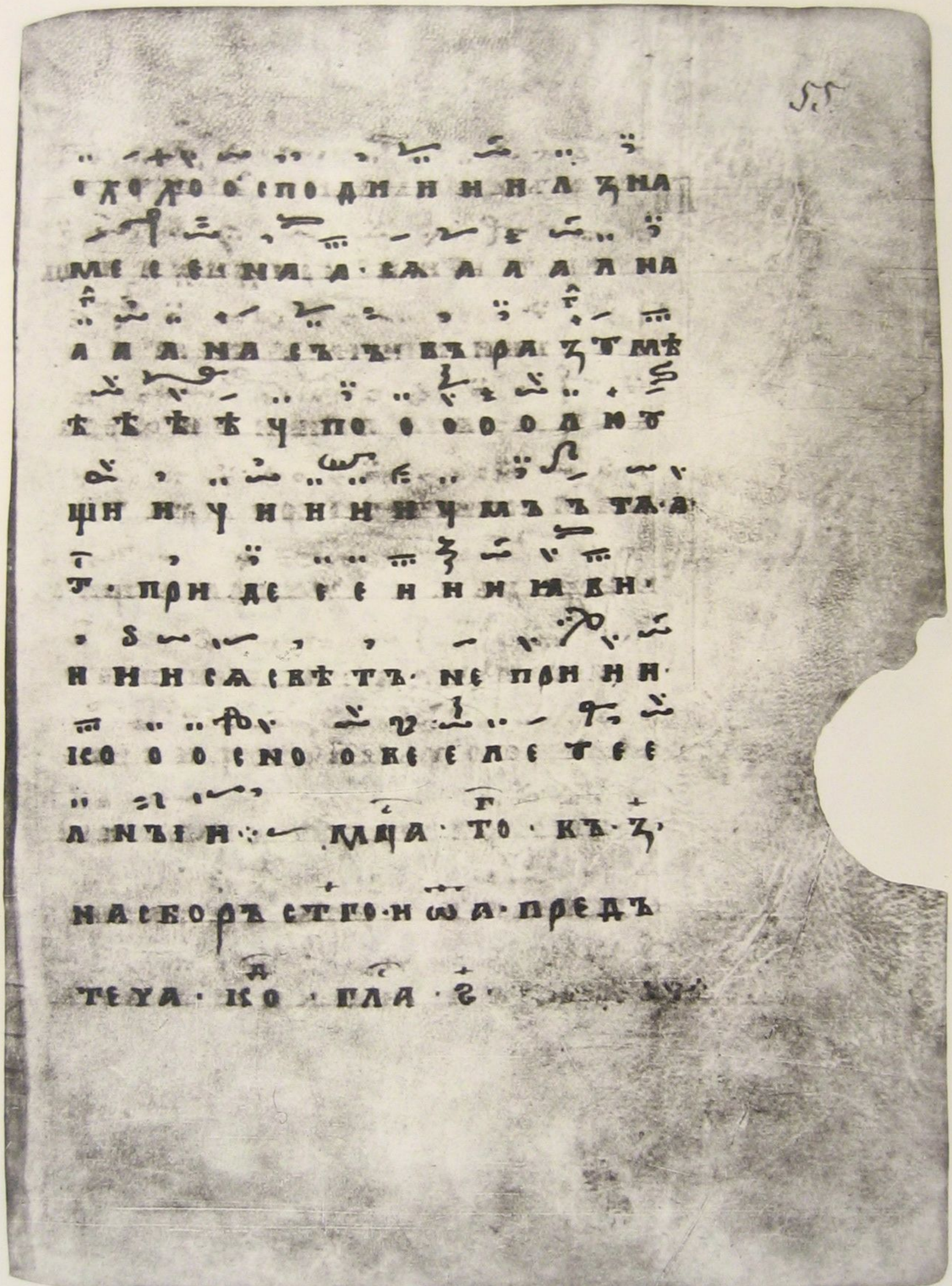


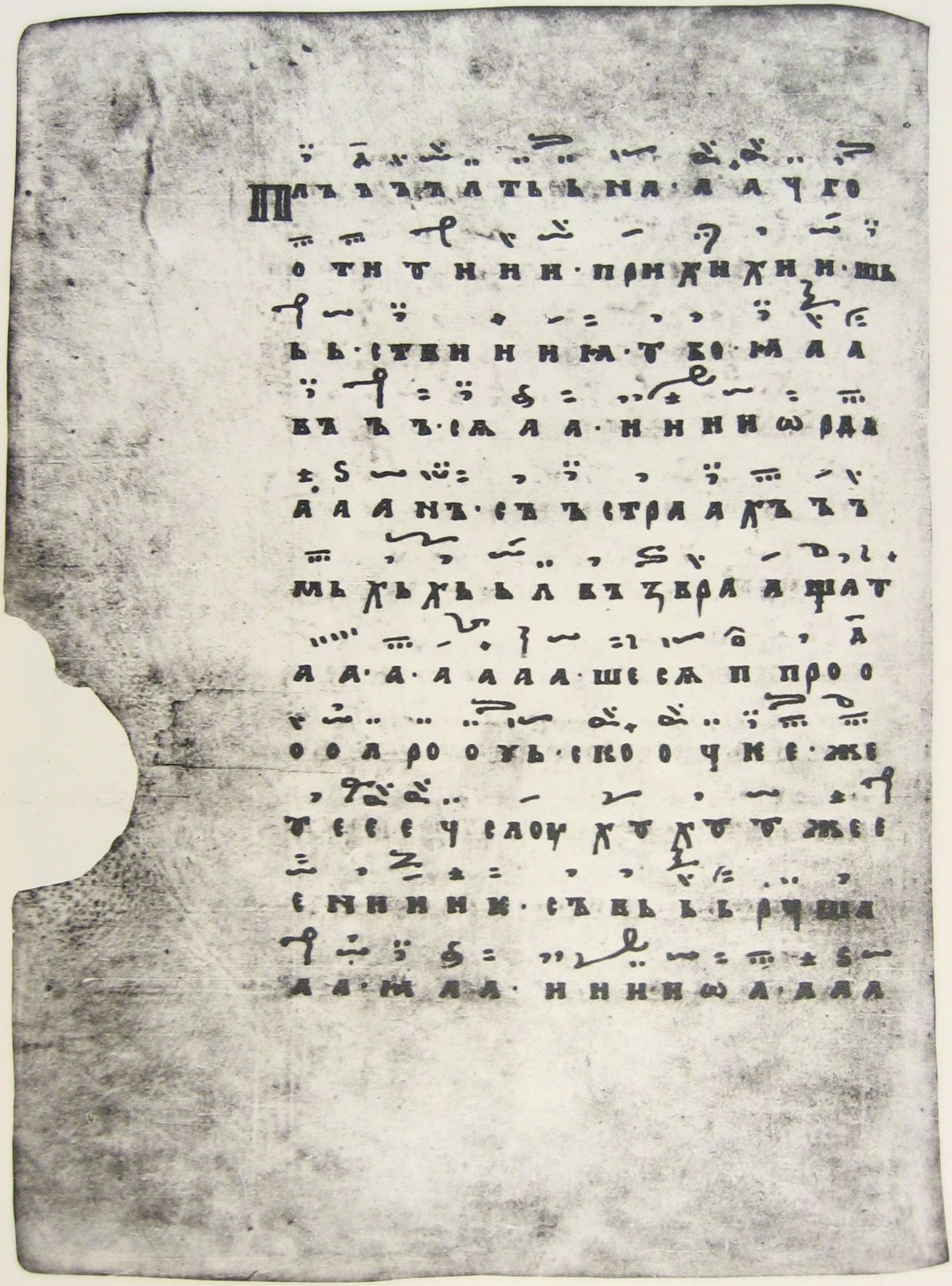

МЦА · ГЕНВАРА ·

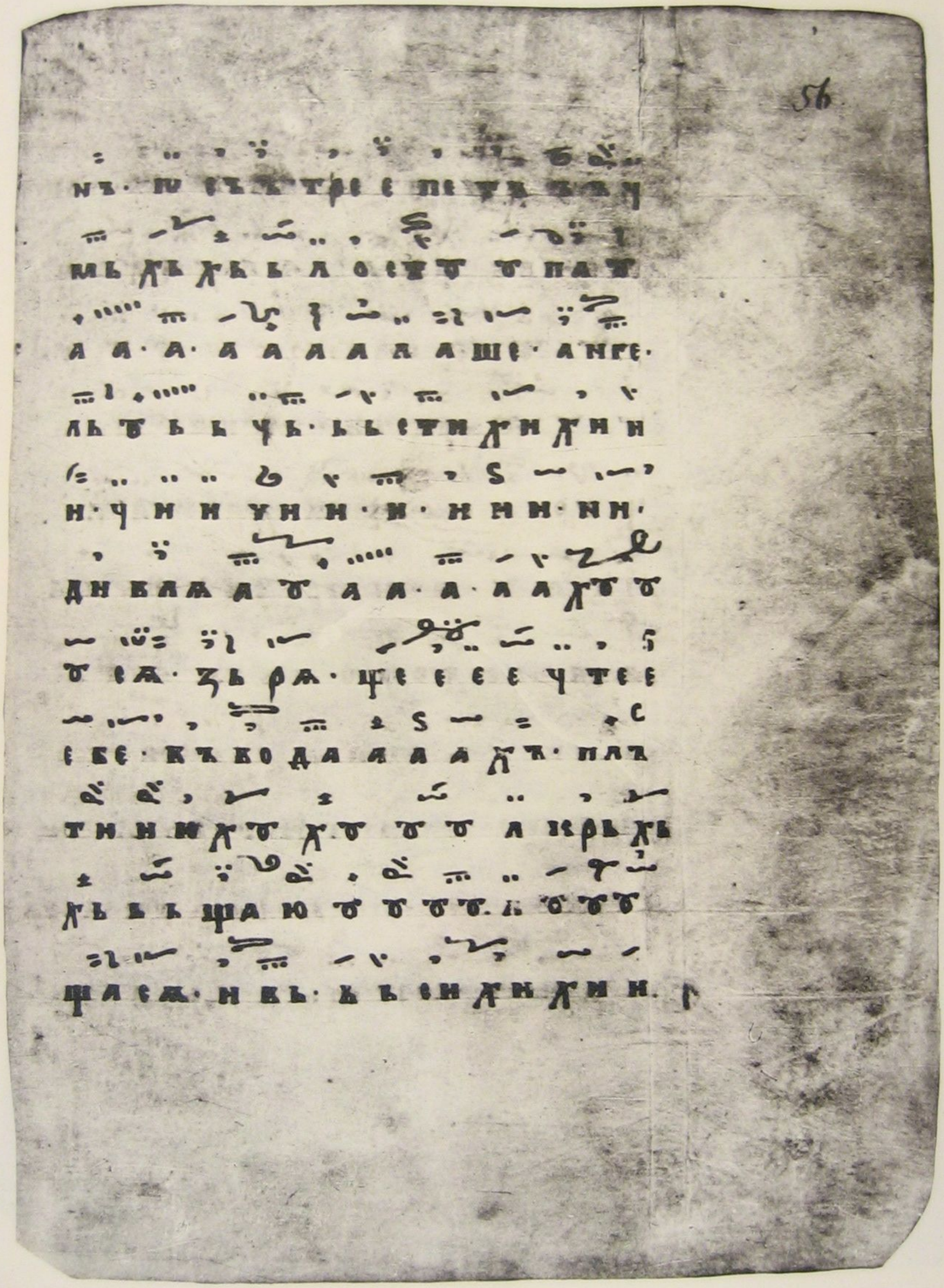


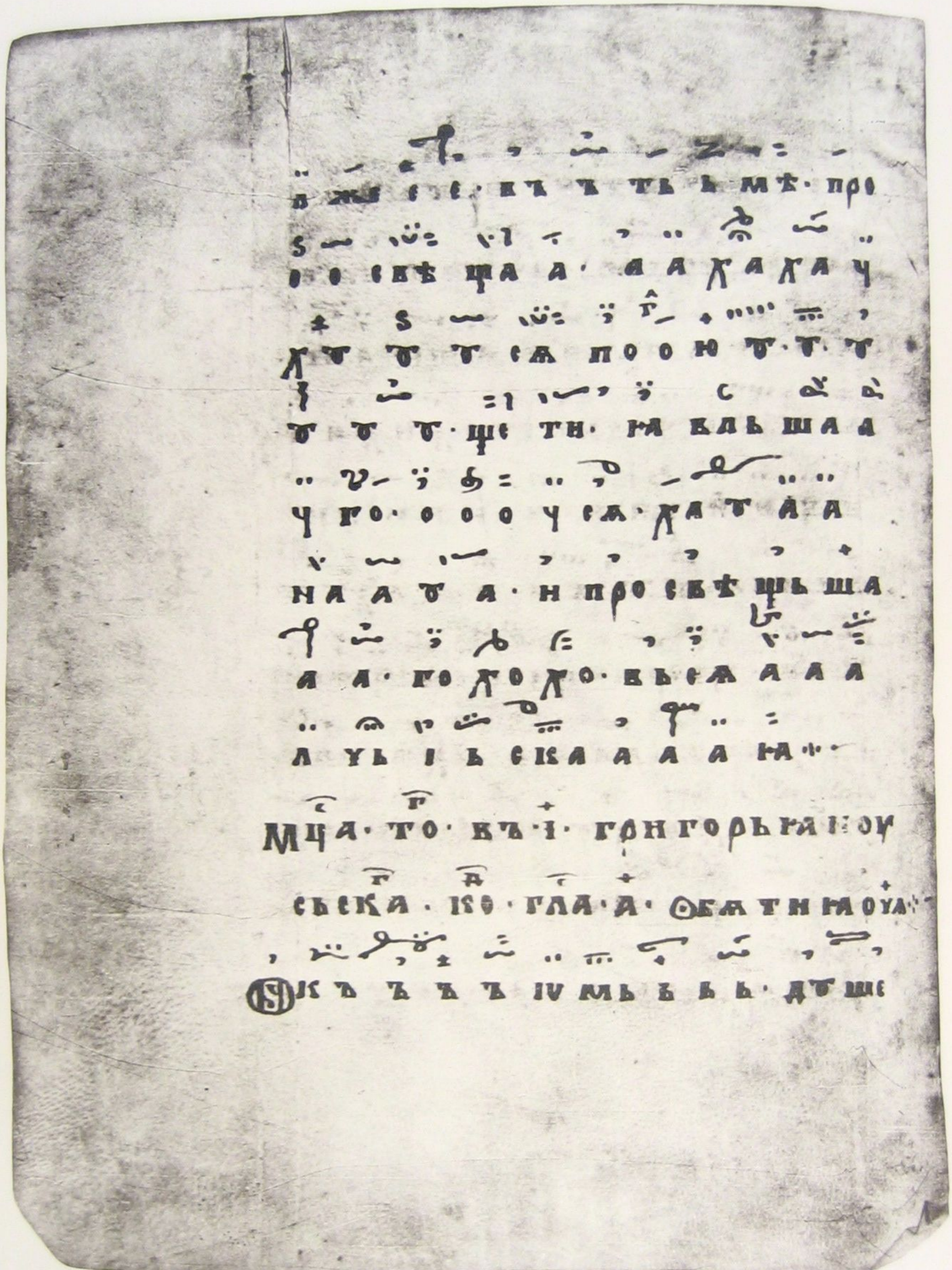


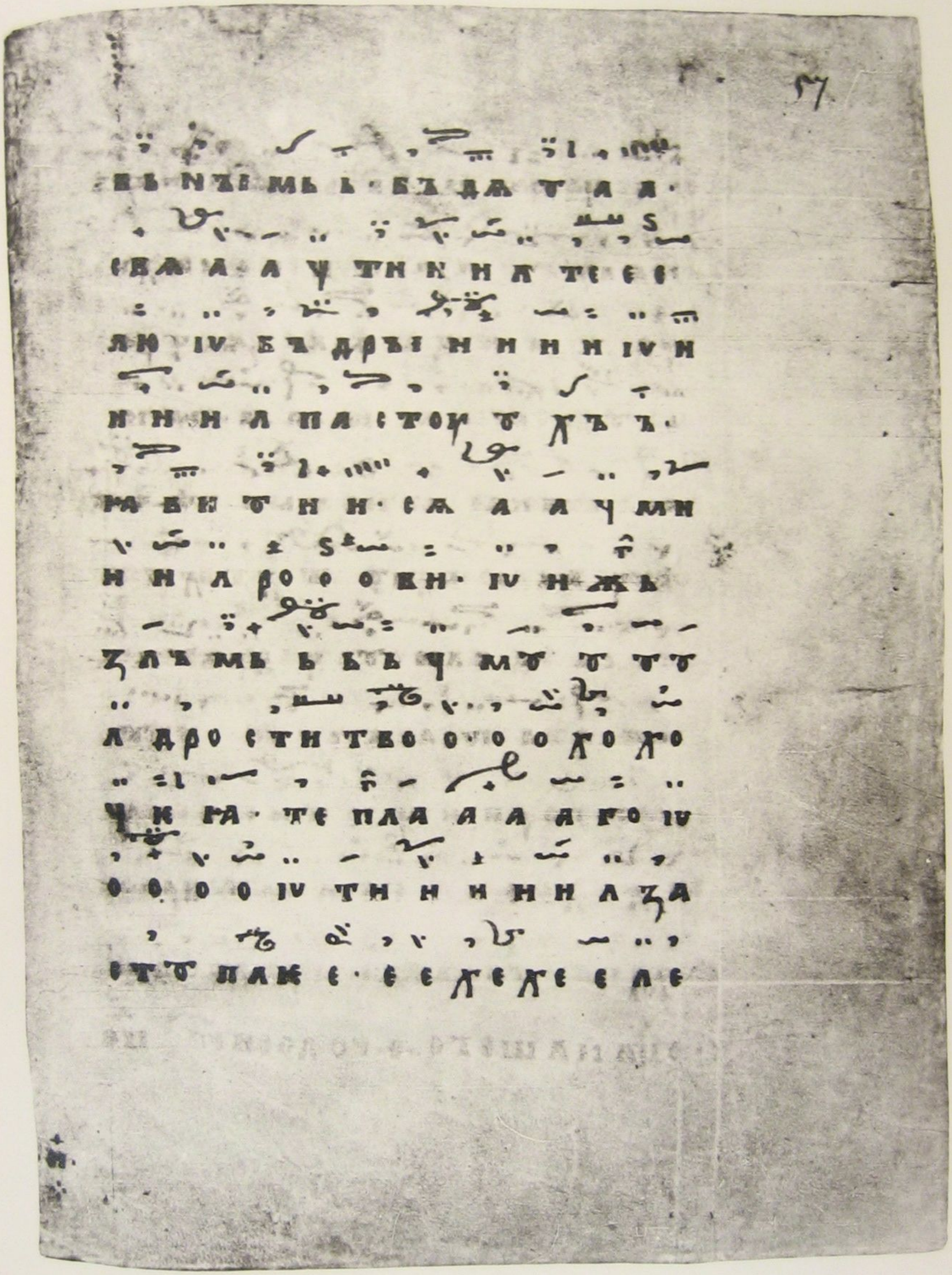


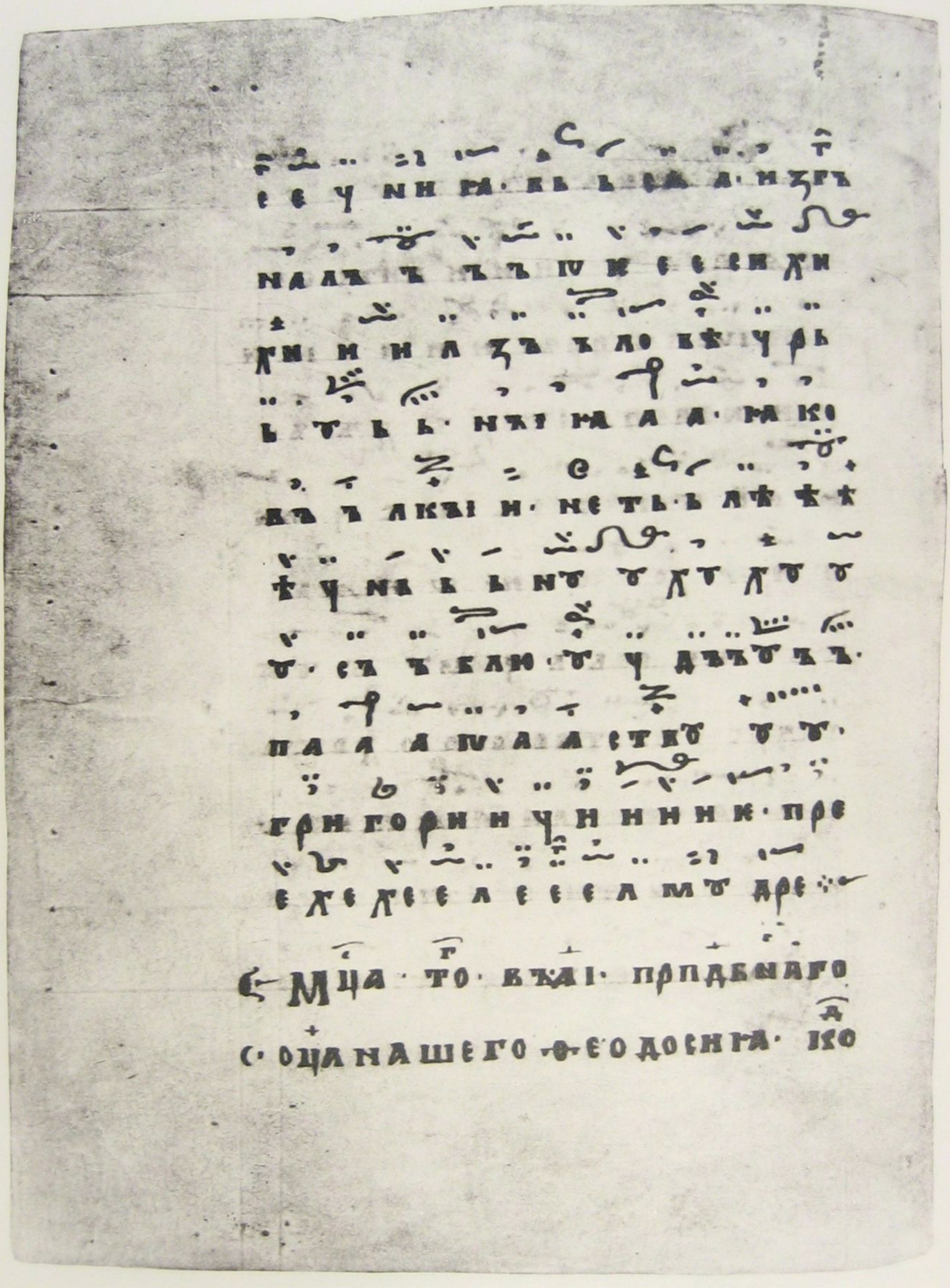


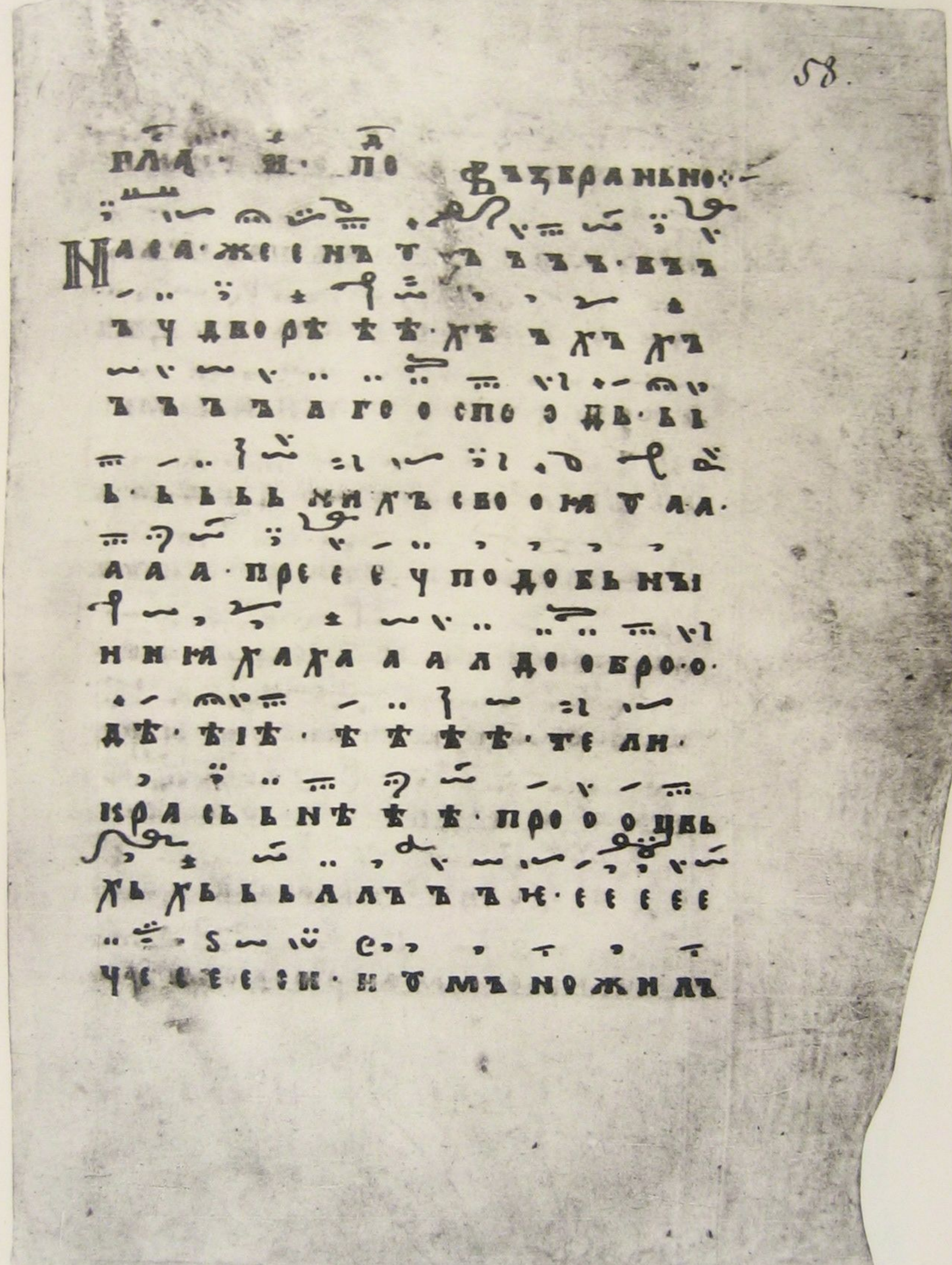

Плъ ъ ъ ѫ а ть ь на · а а ч го
о ти т и и и · при ж и ж и и · щь
ь ь · сти и и и ꙗ · т ко · ꙗ а а
въ ъ ъ · сѧ а а · и и и и ѡ рда
а а а нъ · съ ъ стра а жъ ъ
мь жь жь ь л вь ѕвра а щат
а а · а · а а а а · ше сѧ п про о
о о а ро о оуь · ско о ч ие · же
т е е е ч сло м х т х т т же е
е и и и и ие · съ вь ь ь р ш ша
а а · ꙗ а а · и и и и ѡ а · а а а



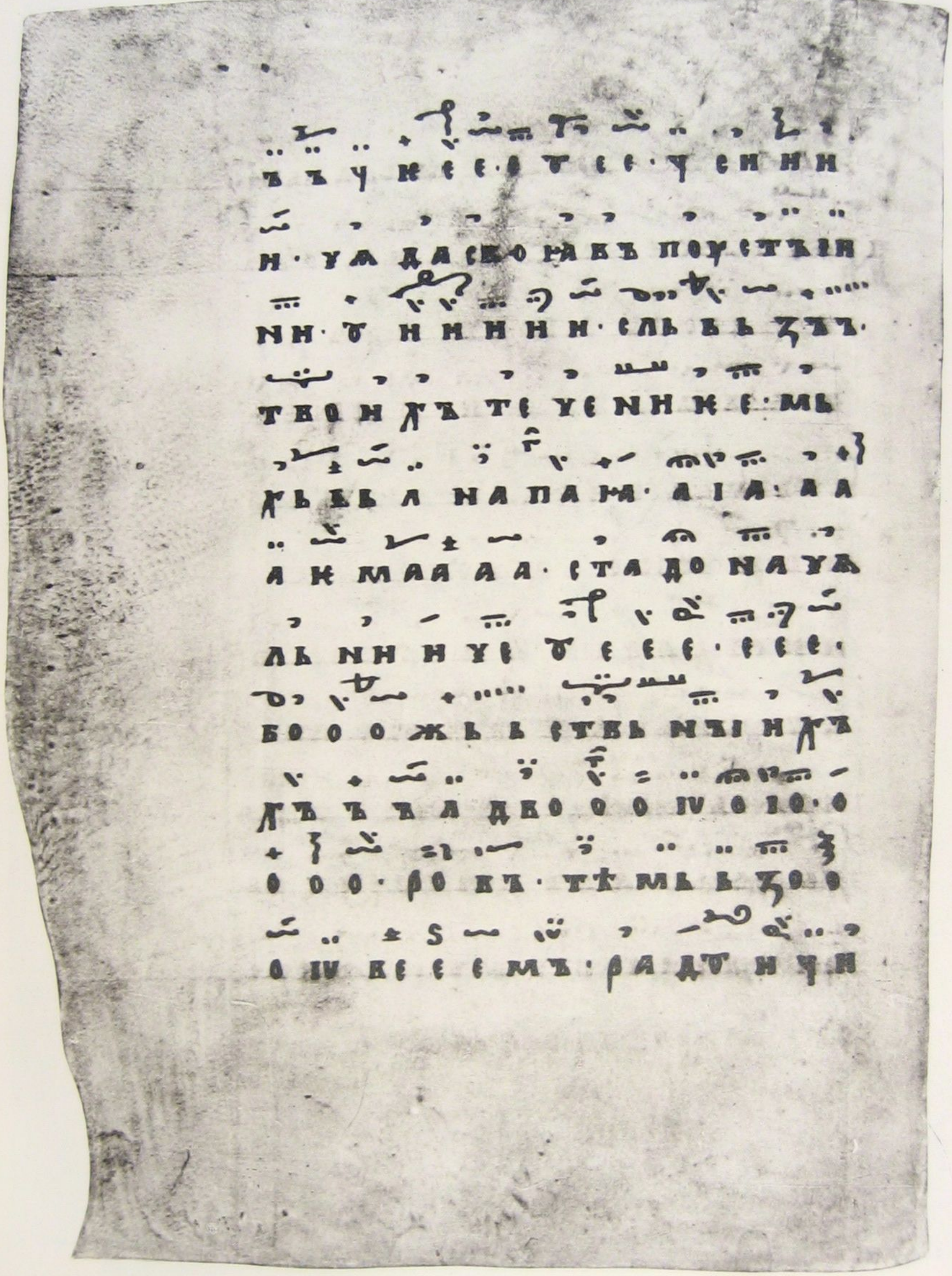


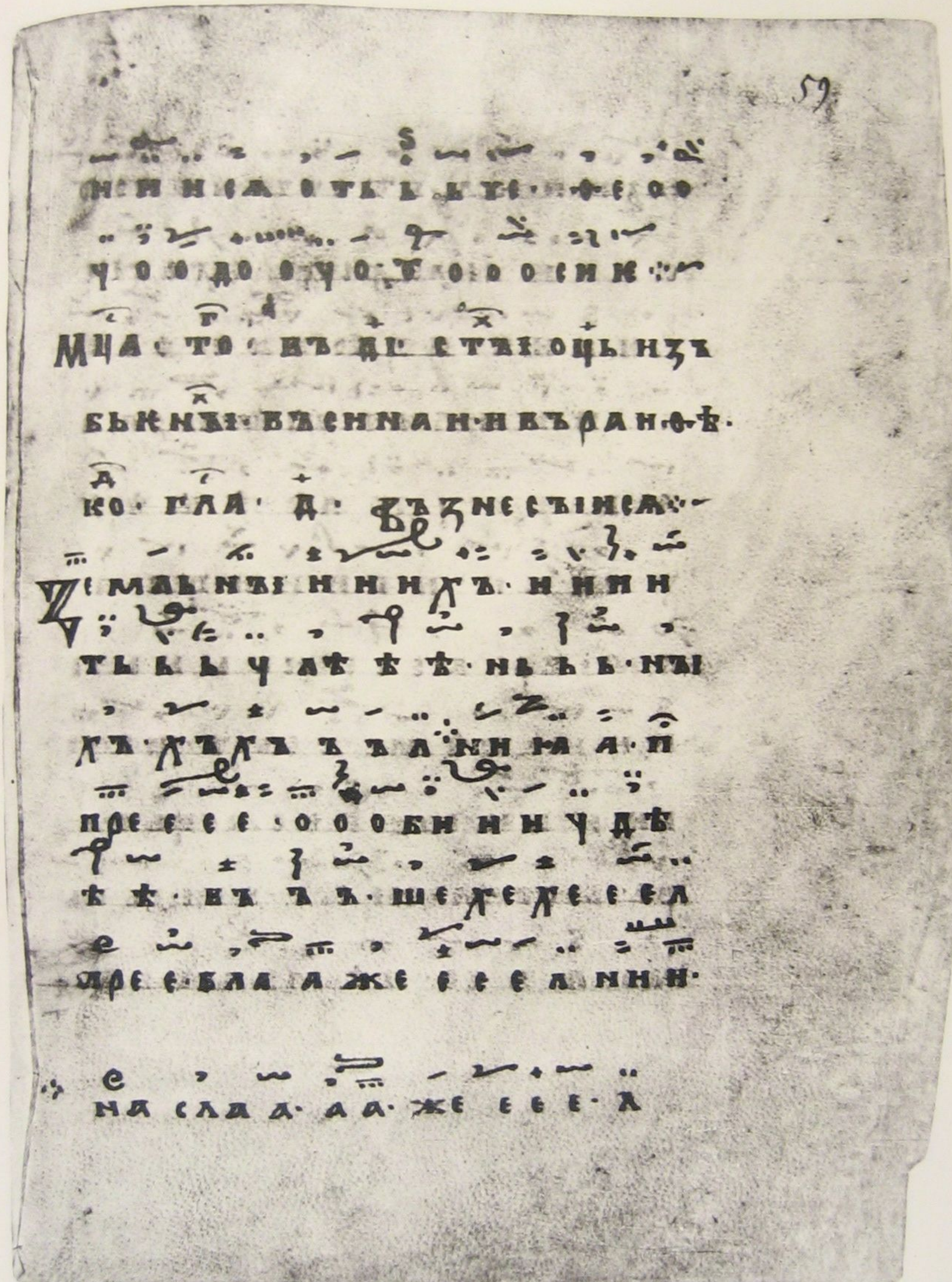


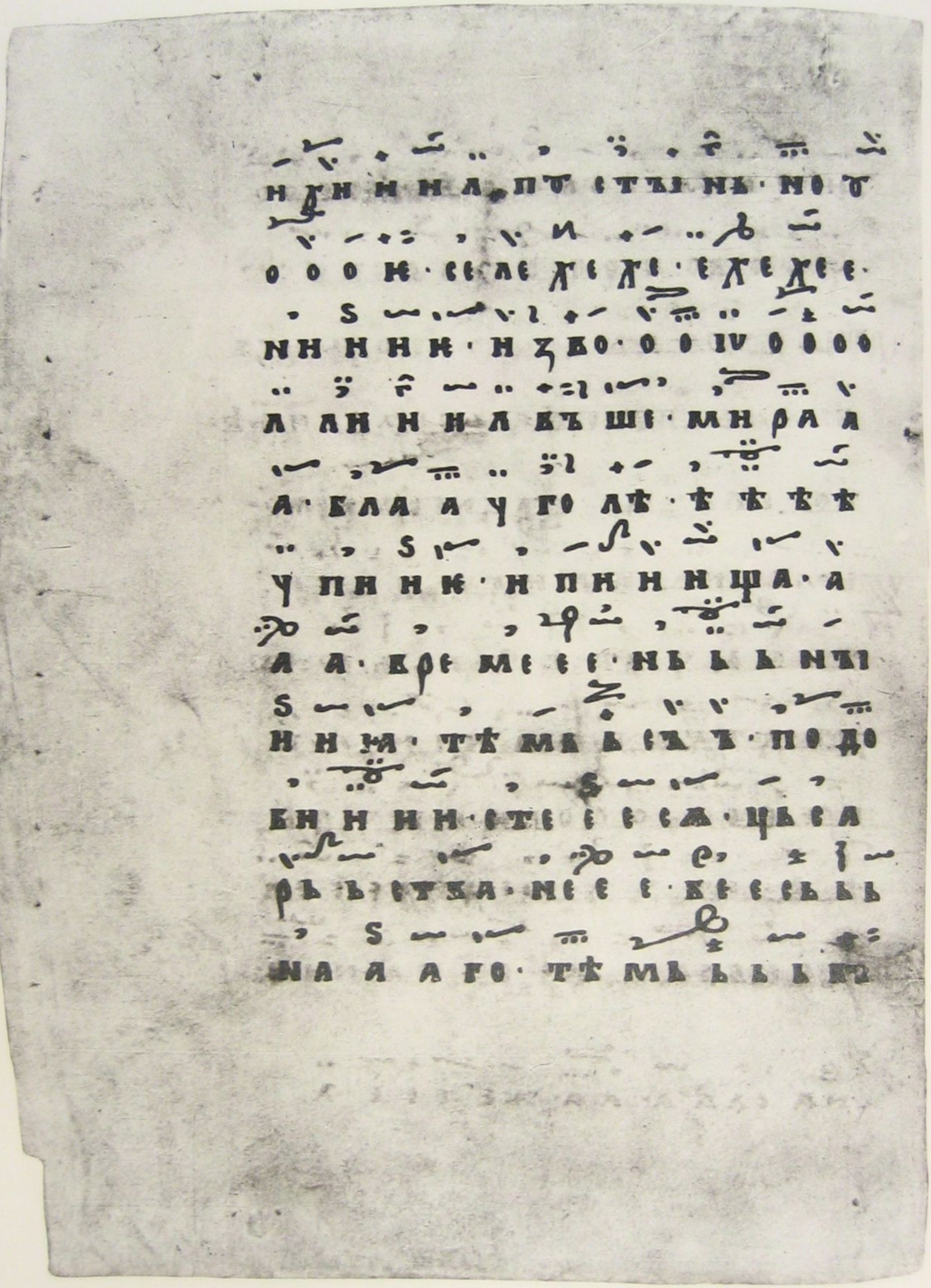

Мца то въ аі. прпдбнаго
оца нашего Феодосия. ко

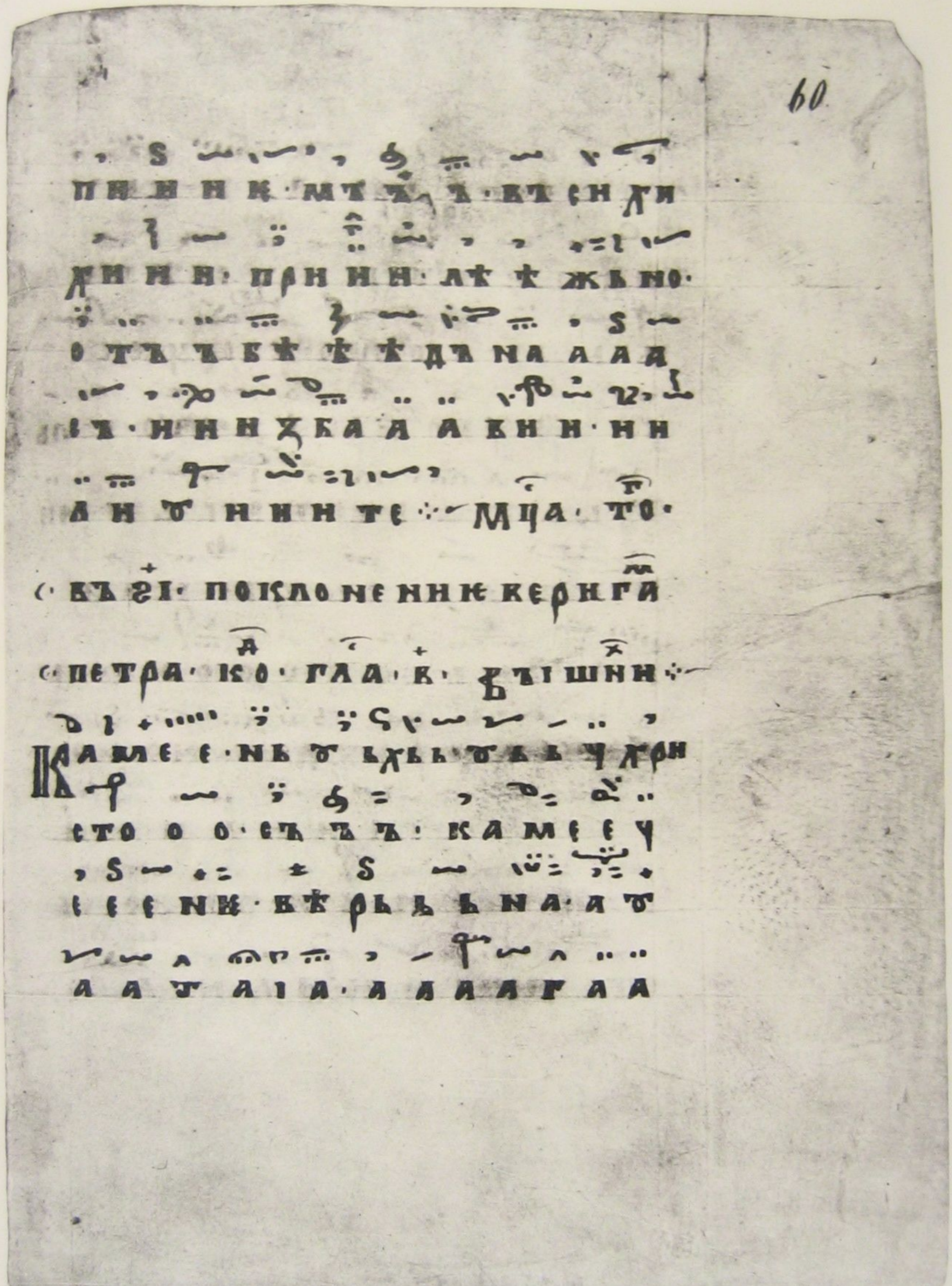


v

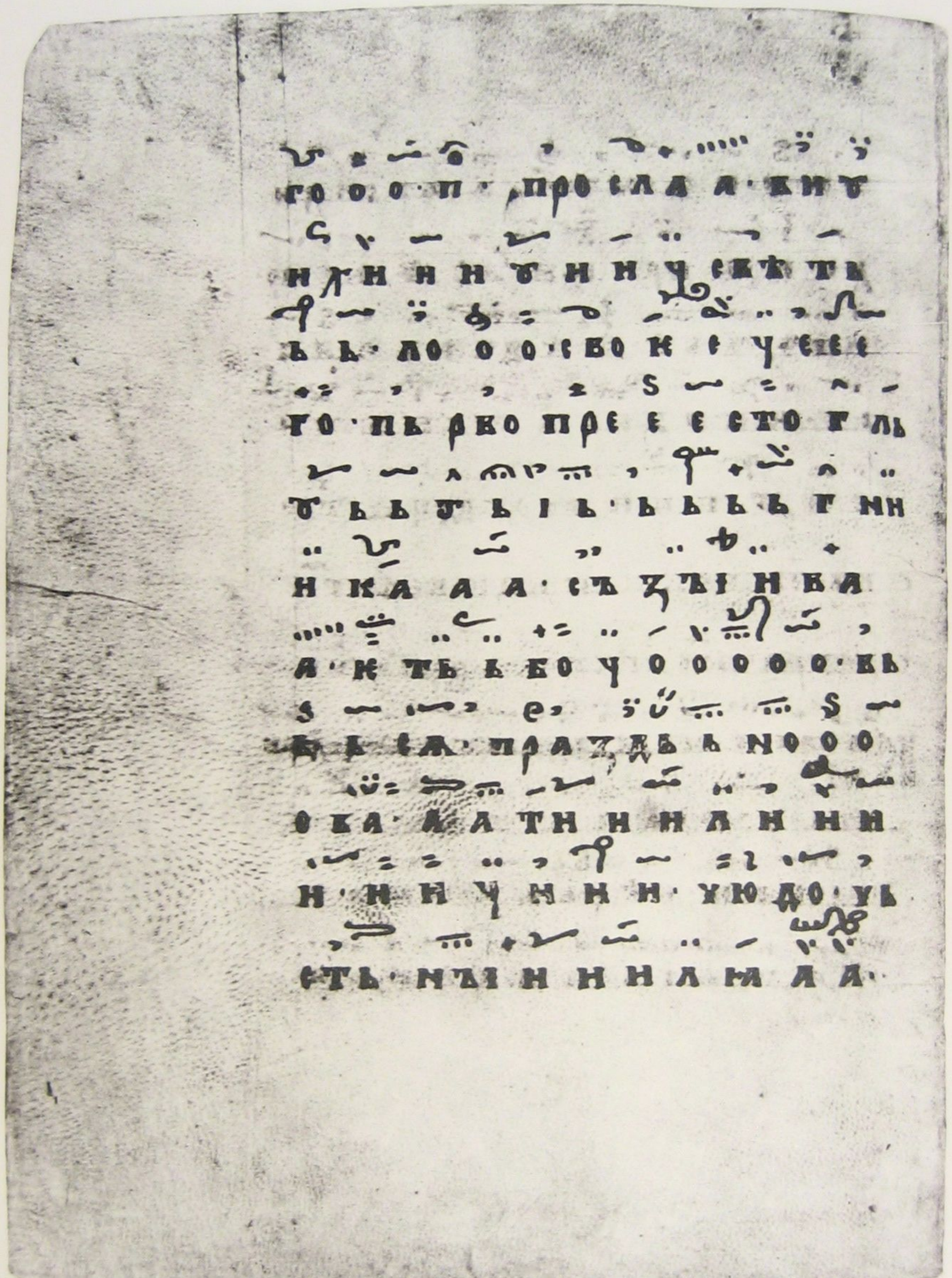


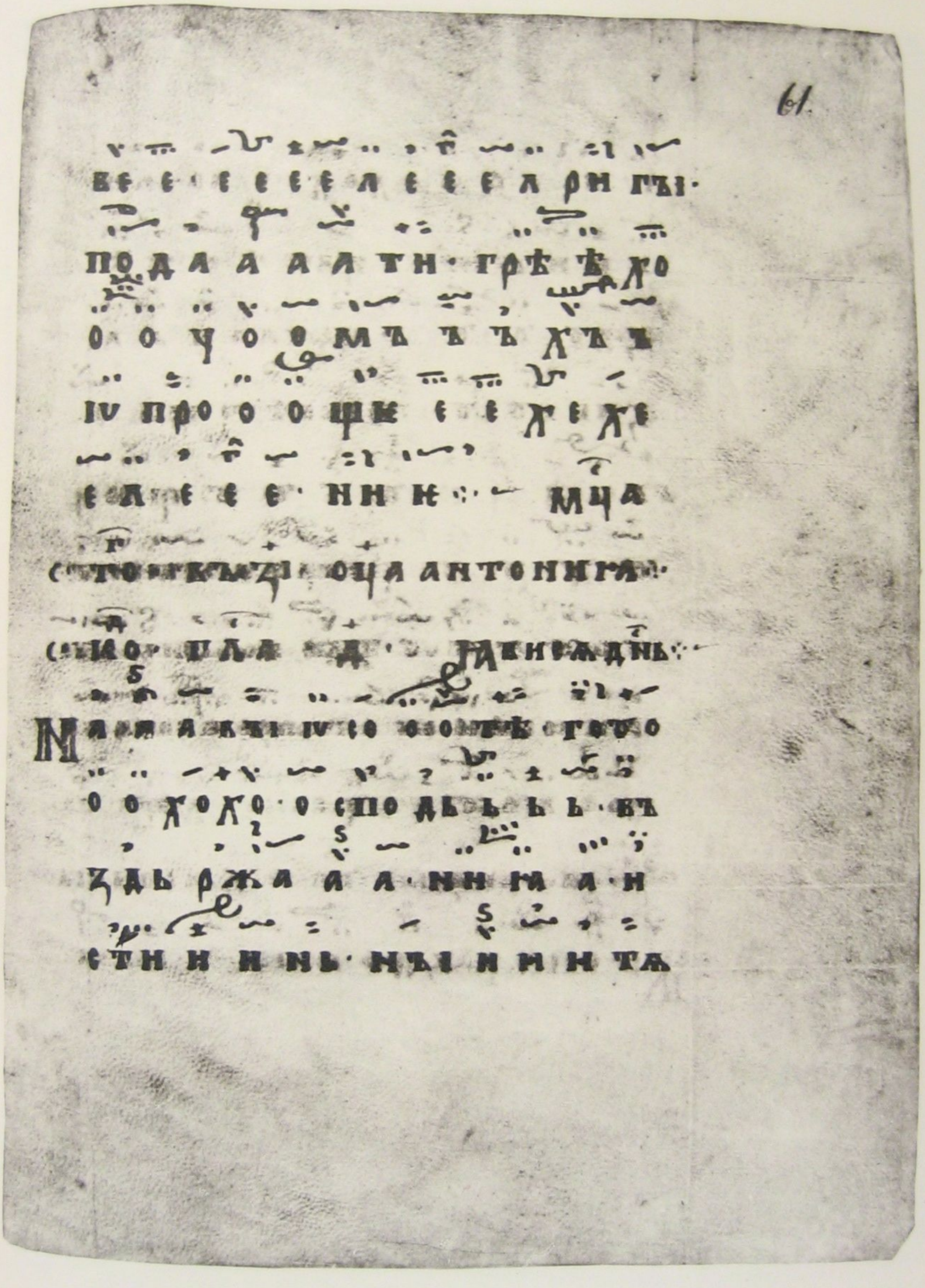


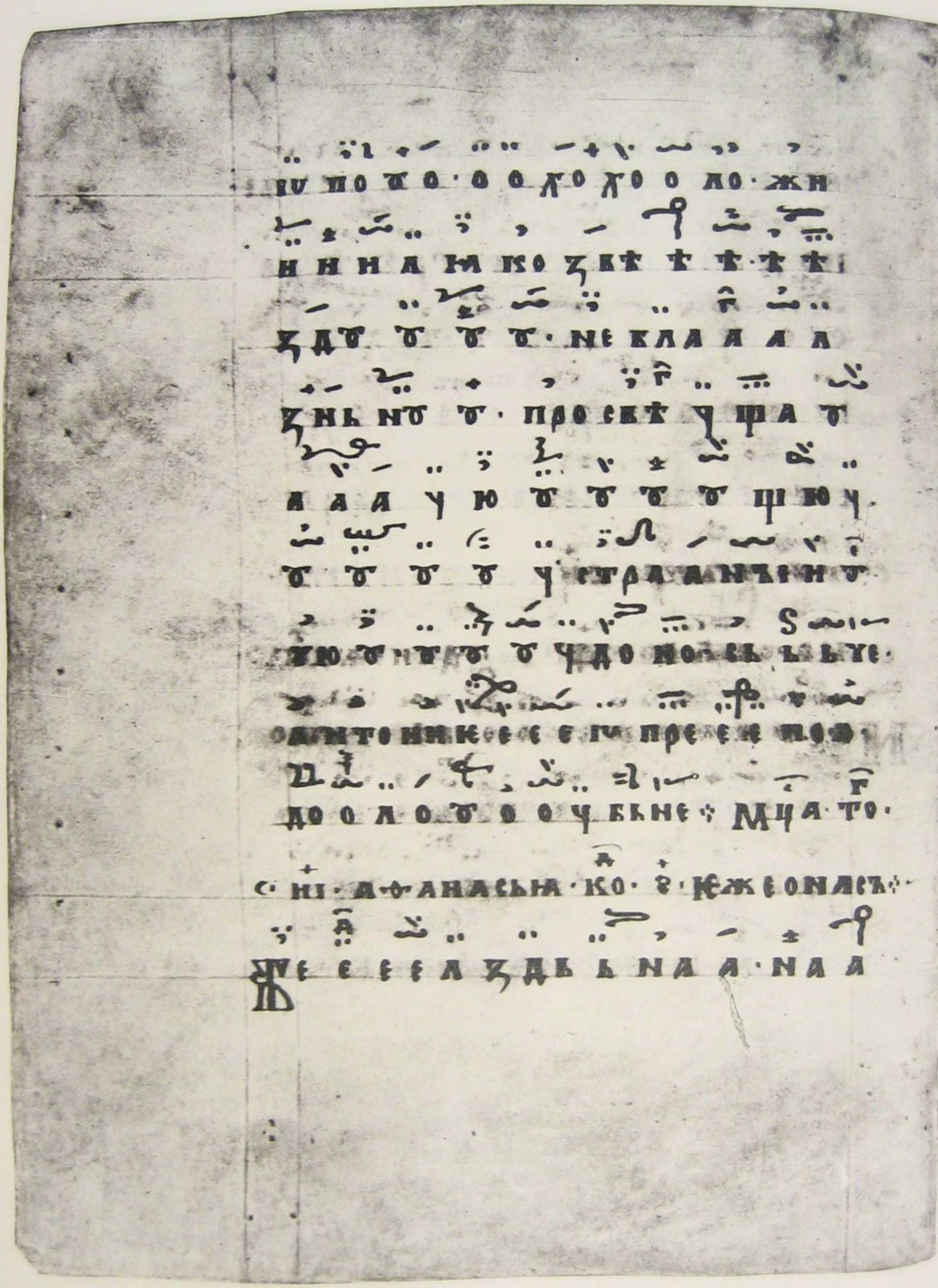


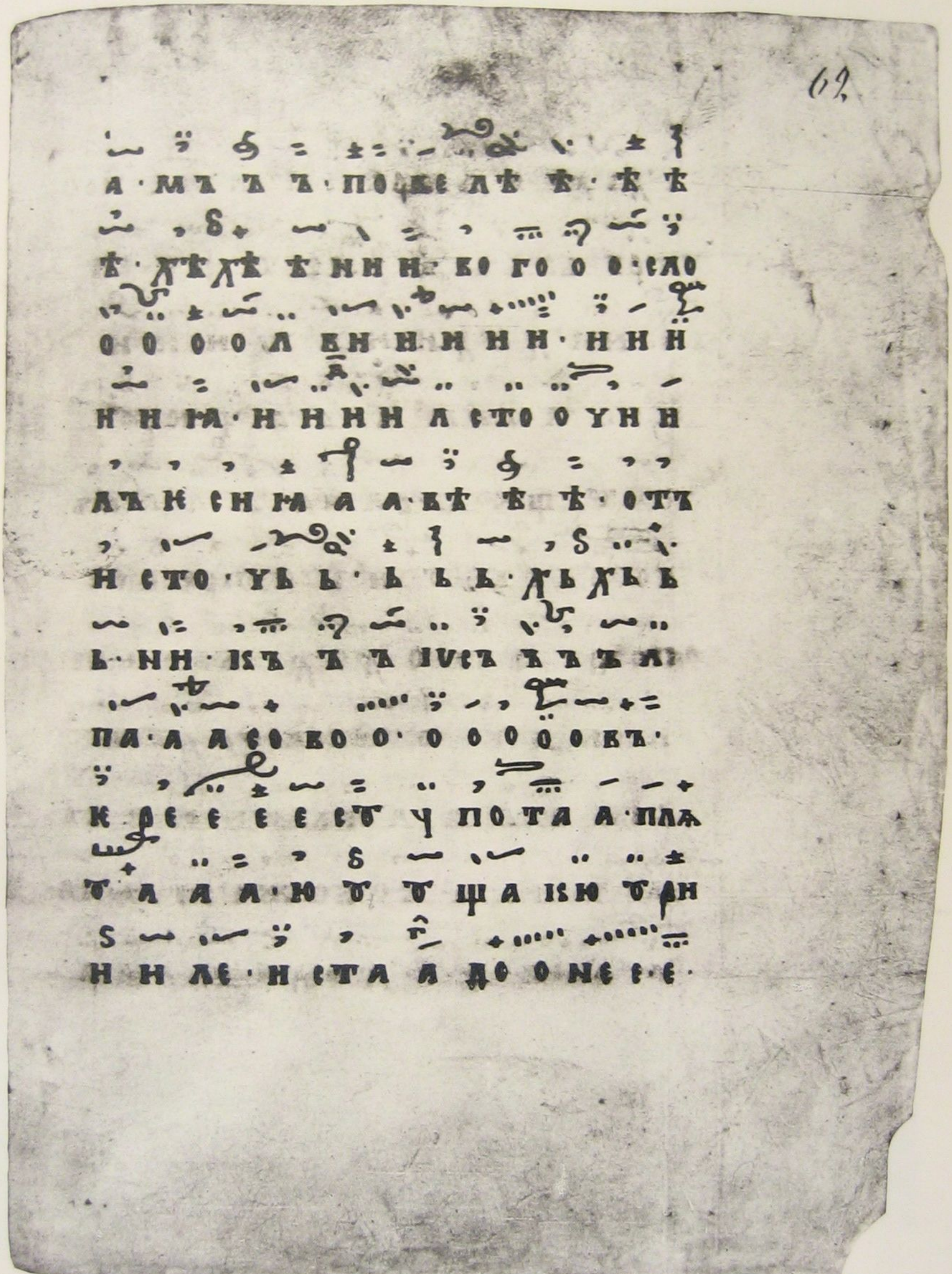

60

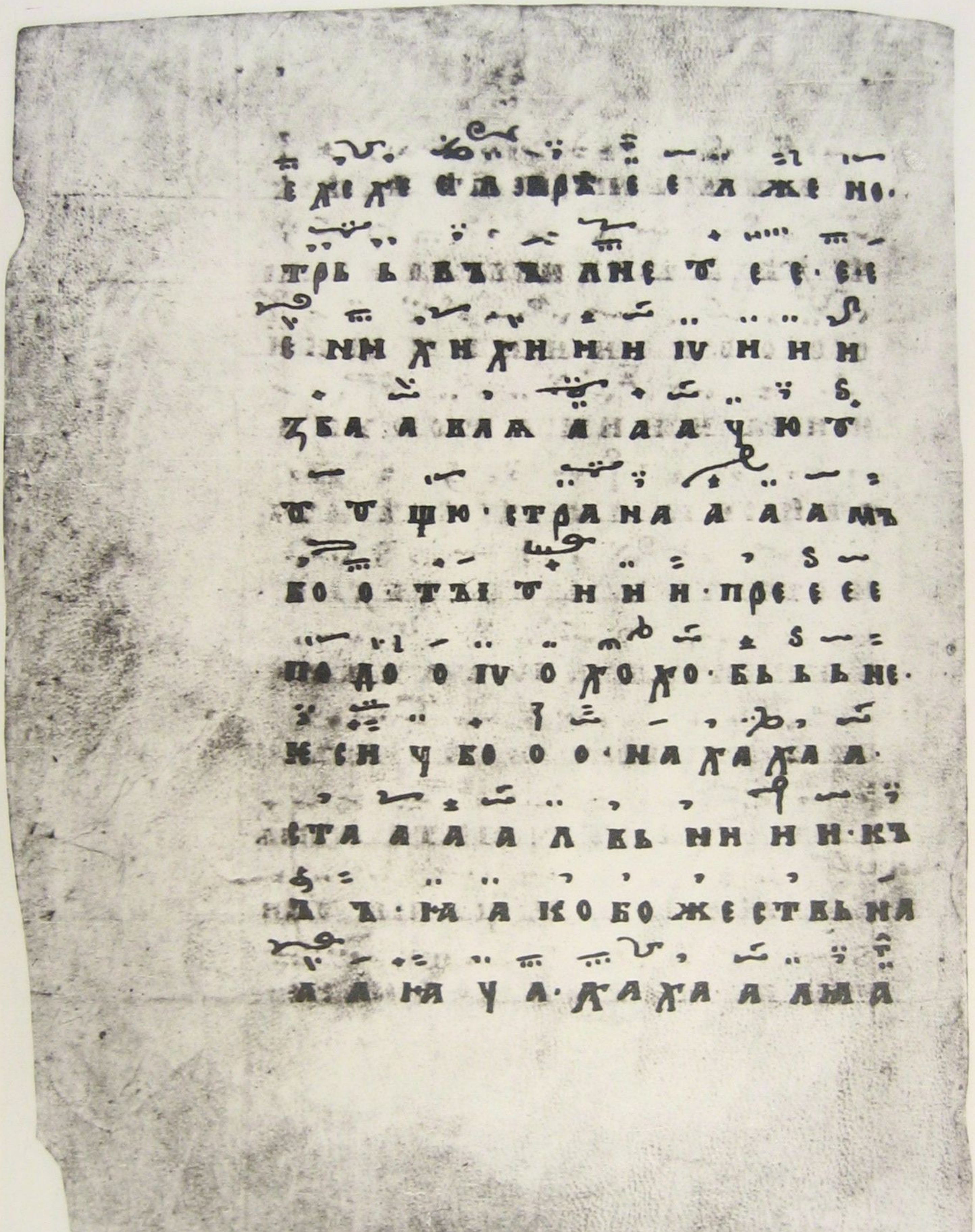
ov

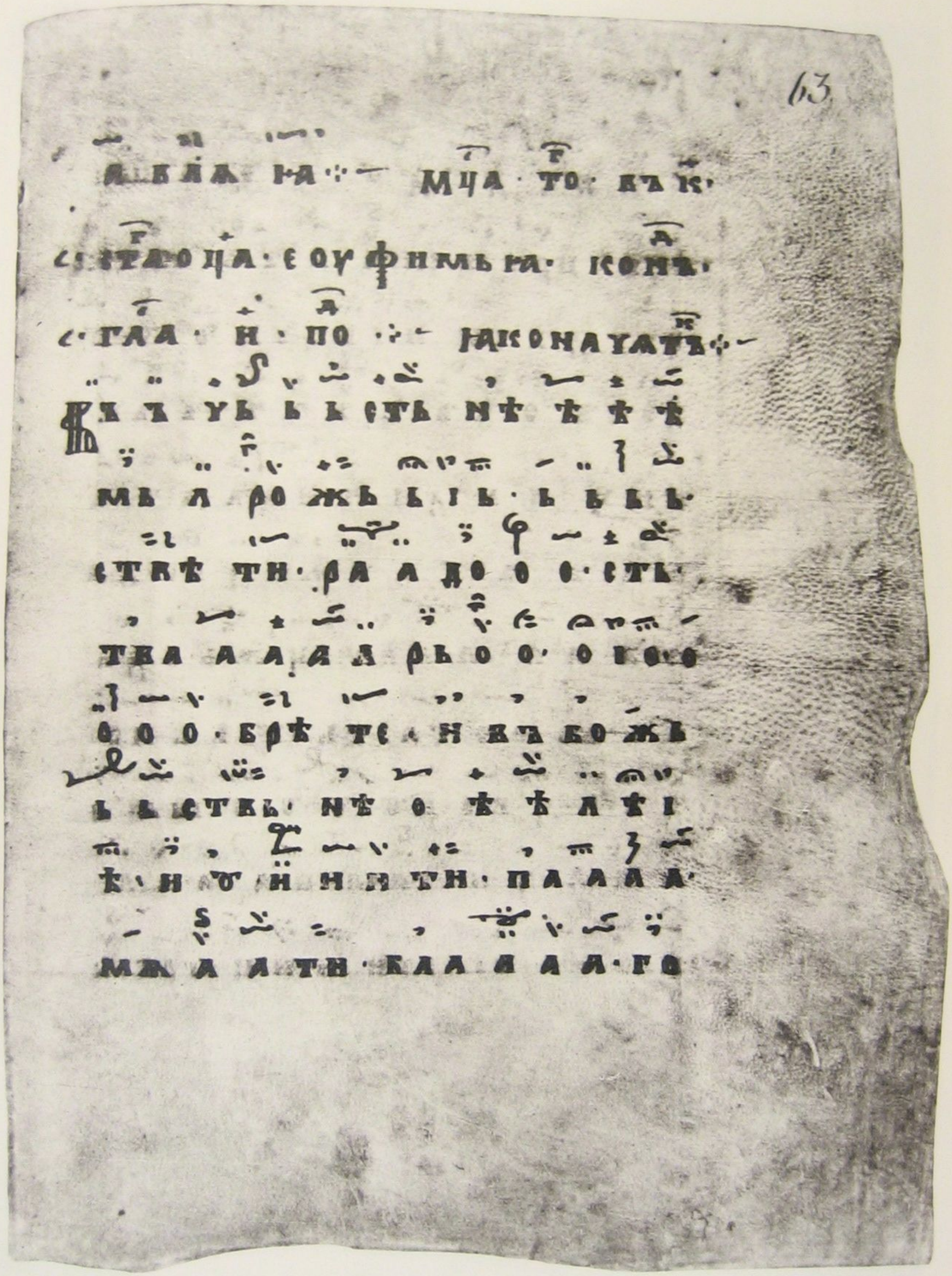


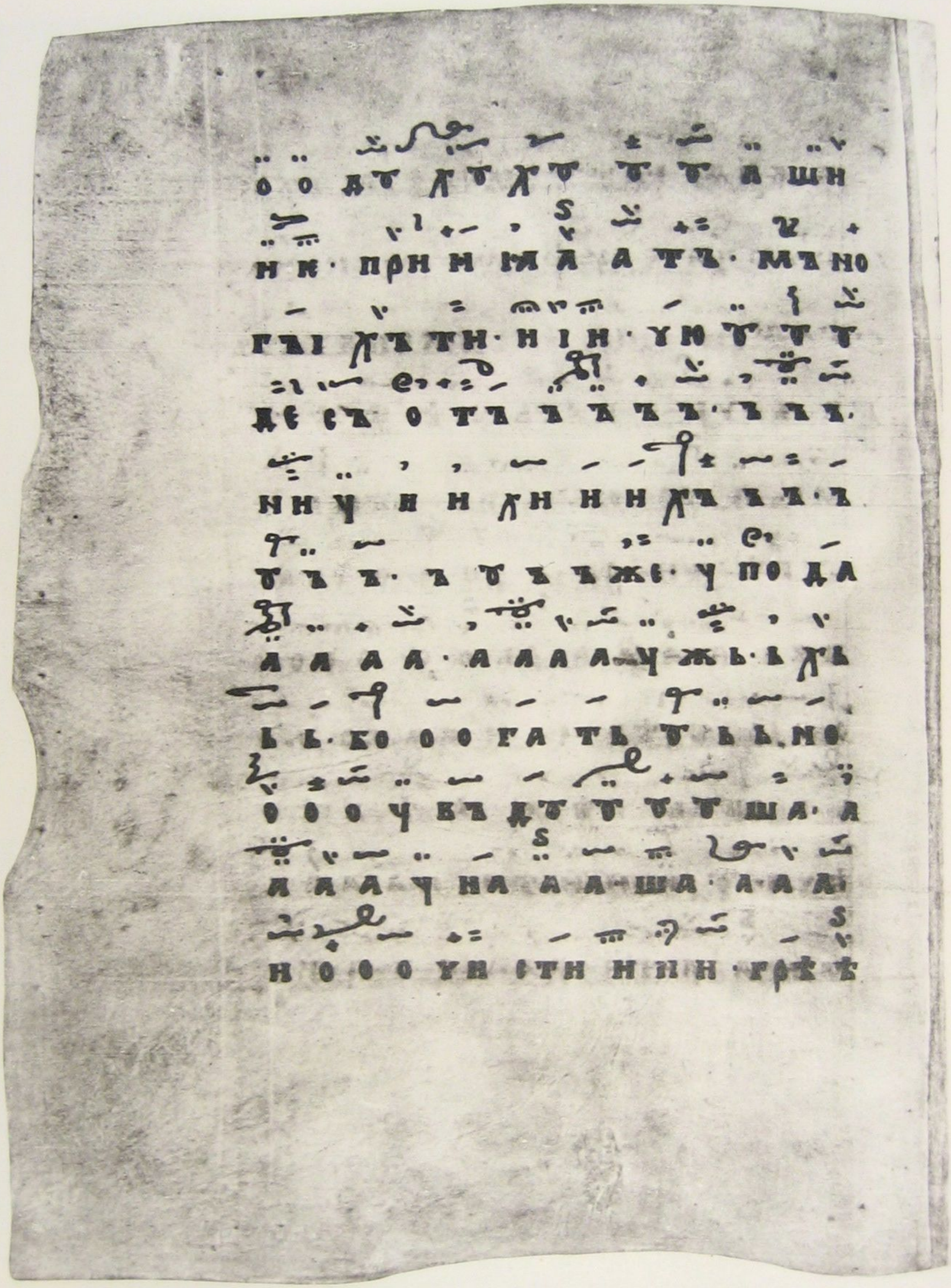




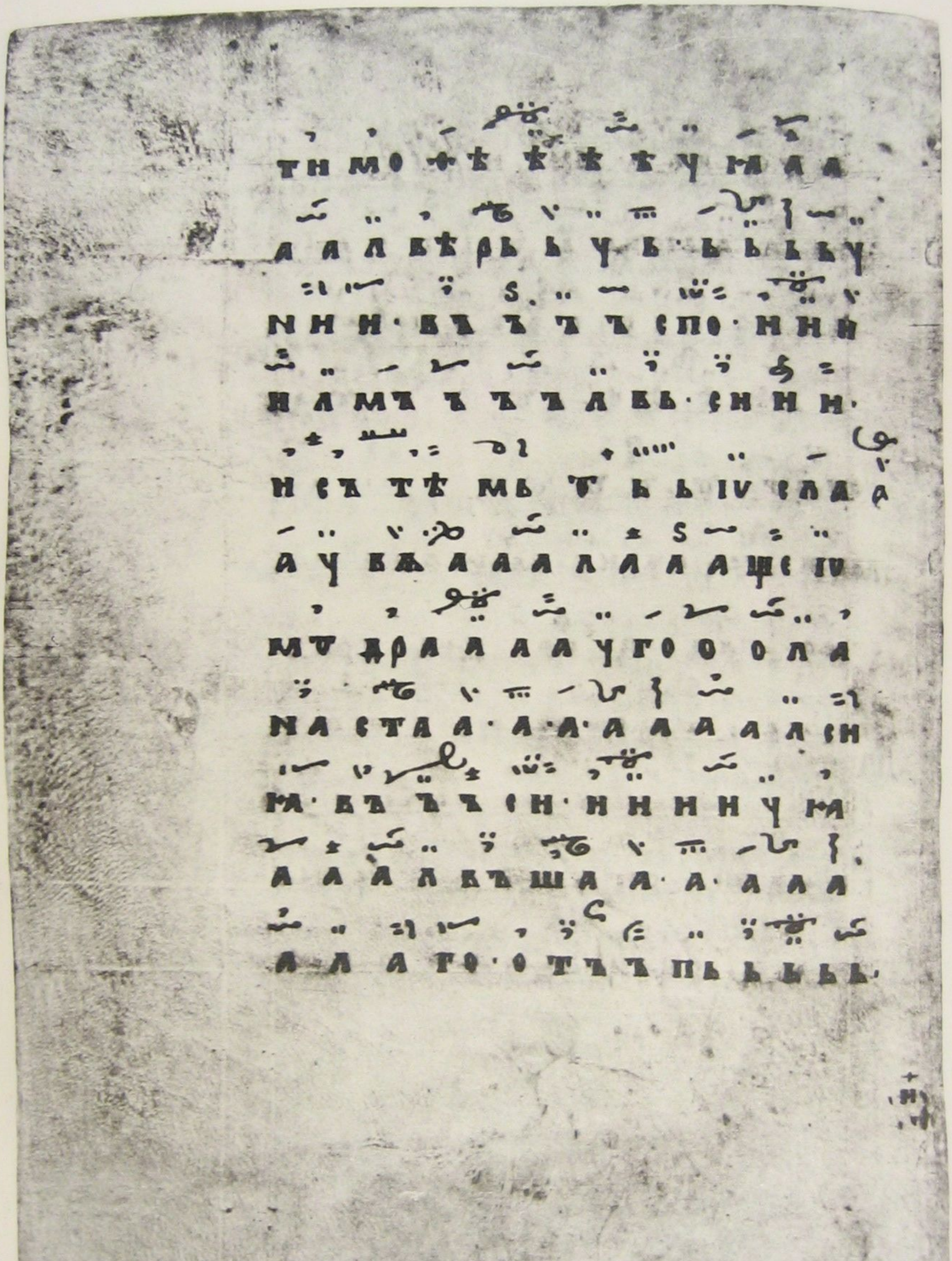

62
а·мъ ъ ъ·по ѥе лѣ ѣ·ѣ ѣ
ѣ·хѣ ѣ хѣ ѣ и и и· во го о о·сло
о о о о о л в и и и и и и·и и и
и и ıа·и и и и л сто оу и и
лъ ѥ си иıа а а·вѣ ѣ ѣ·отъ
и сто·уь ь·ь ь ь·хь ь хь ь
ь·ни·ѥъ ъ ъ іусъ ъ ъ ъ а
па·а а со во о·о о о о о о въ·
к ре е е е е е ѿ ч по та а·плѧ
ѿ а а а·ю ѿ ѿ ш а ѥю ѿ ри
и и ле·и ста а до о не е е·

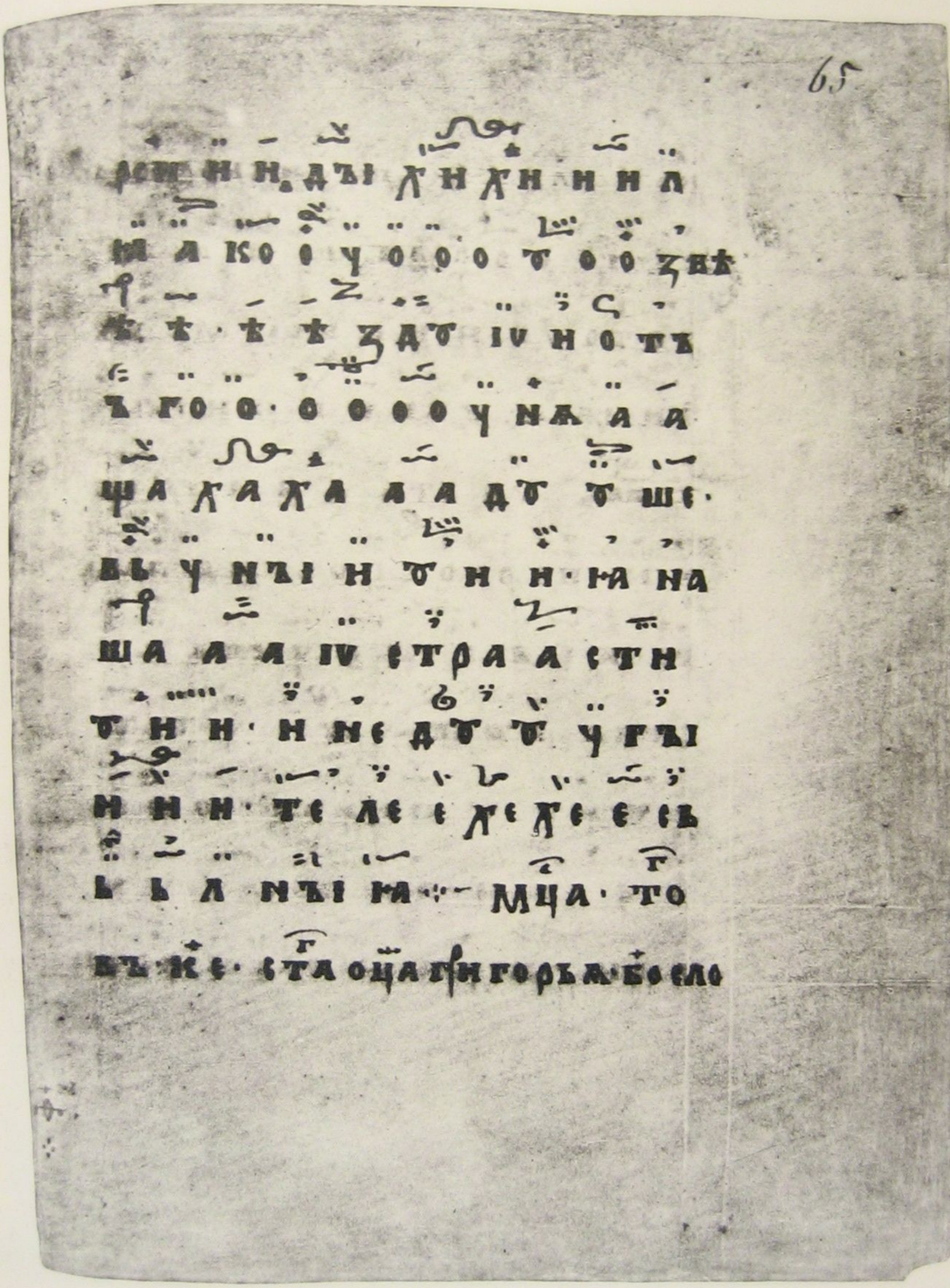

е хе хе ѡм вѡрѣ е е л же но
трь ь въ на ане ѿ е е е
е нн хн хн н н н ıv н н н
зва а вла а а а а у ю ѿ
ѿ ѿ щю страна а а а мъ
ко о ѿ ты ѿ н н н пре е е е
па до о ıv о хо хо бь ь ь не
ке сн у бо о о на ха ха а а
ста а а а а л вь нн н н къ
а ъ на а ко бо же ство на
а а ня у а ха ха а а лна

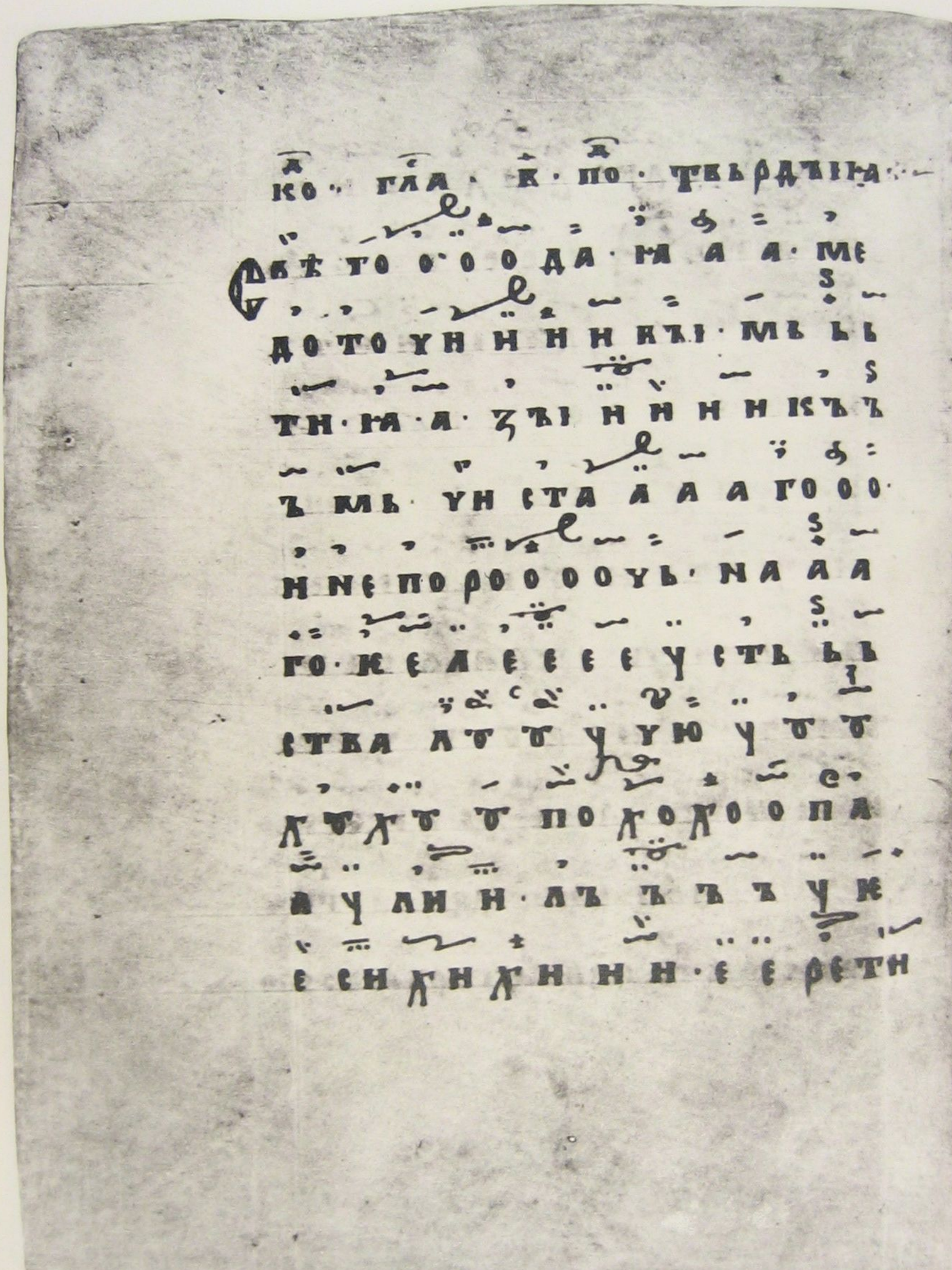


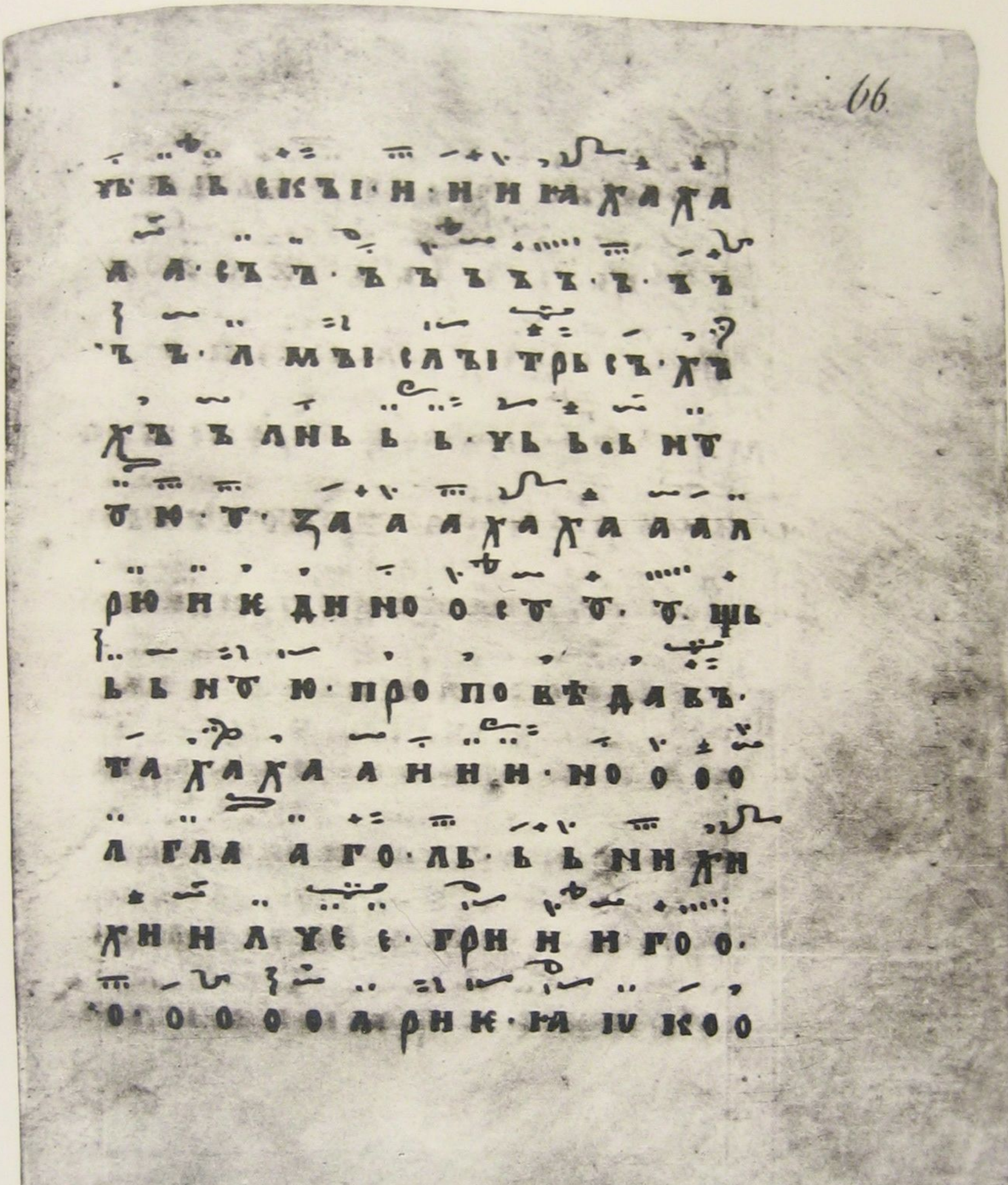



ѣ хо· жь ь ь нъ и и хи хи н ю
ю а а а скѣь ь ть ь ь рнъ·
да по· о і о· о о о о· є е мъ
а аѣ ѣ ѣ ѣ· аѹ ѹ ѹ· ѹ хѹ
ѹ ѹ· ѹ ѹ ѹ ѹ ѹ ѹ ч гна
мца· то· въ· кв· моу· анастава
сію· гла· а· по· єгда приде
Бо жь ь ь ь ствь· на а а а ч
го о о о а ѹ ч є ни· ка а а·
н е ѧ шь ь ствь ѹ ь ь ч ни
н и ч ка а а· па а а а вьа ѹ

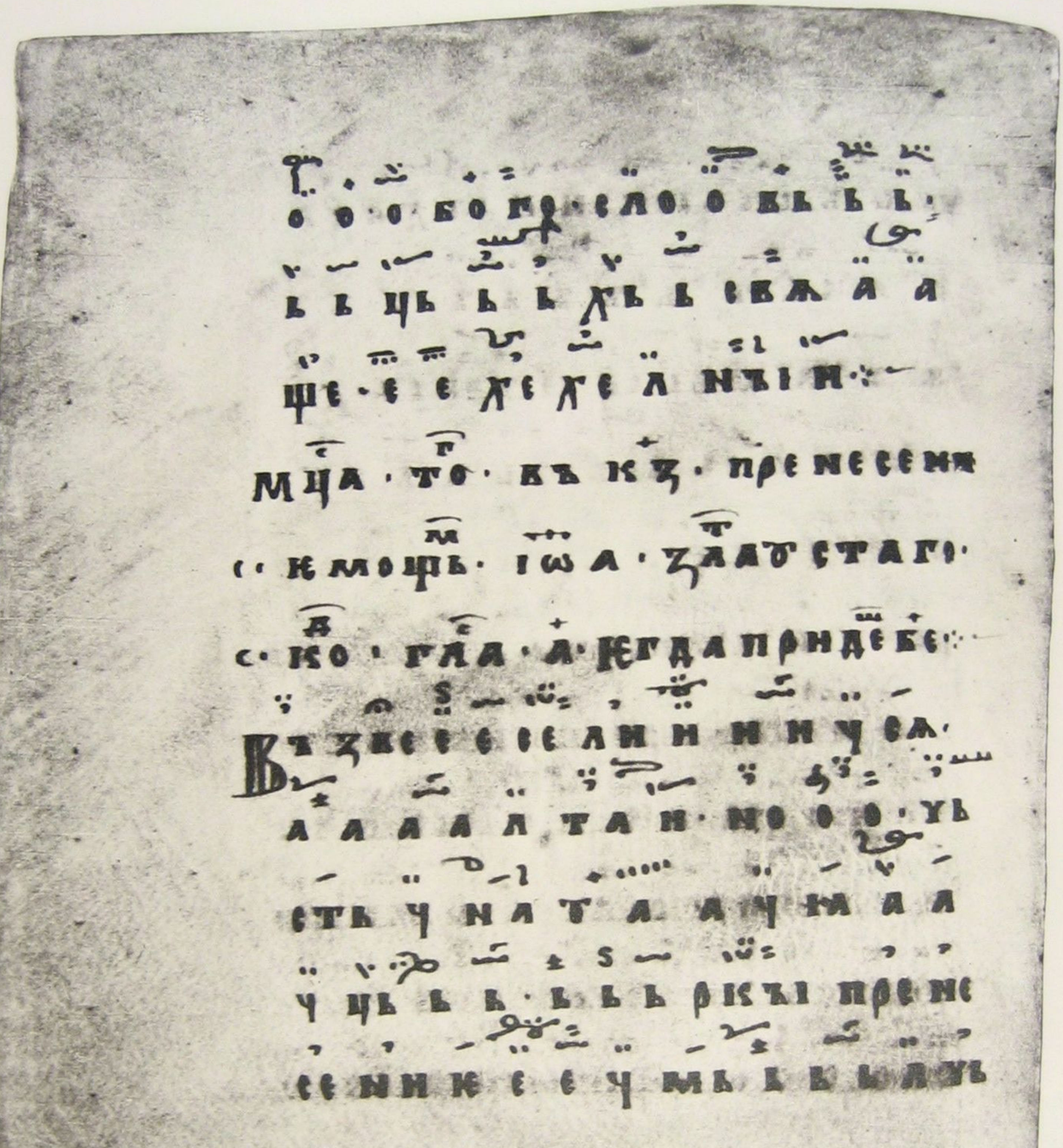


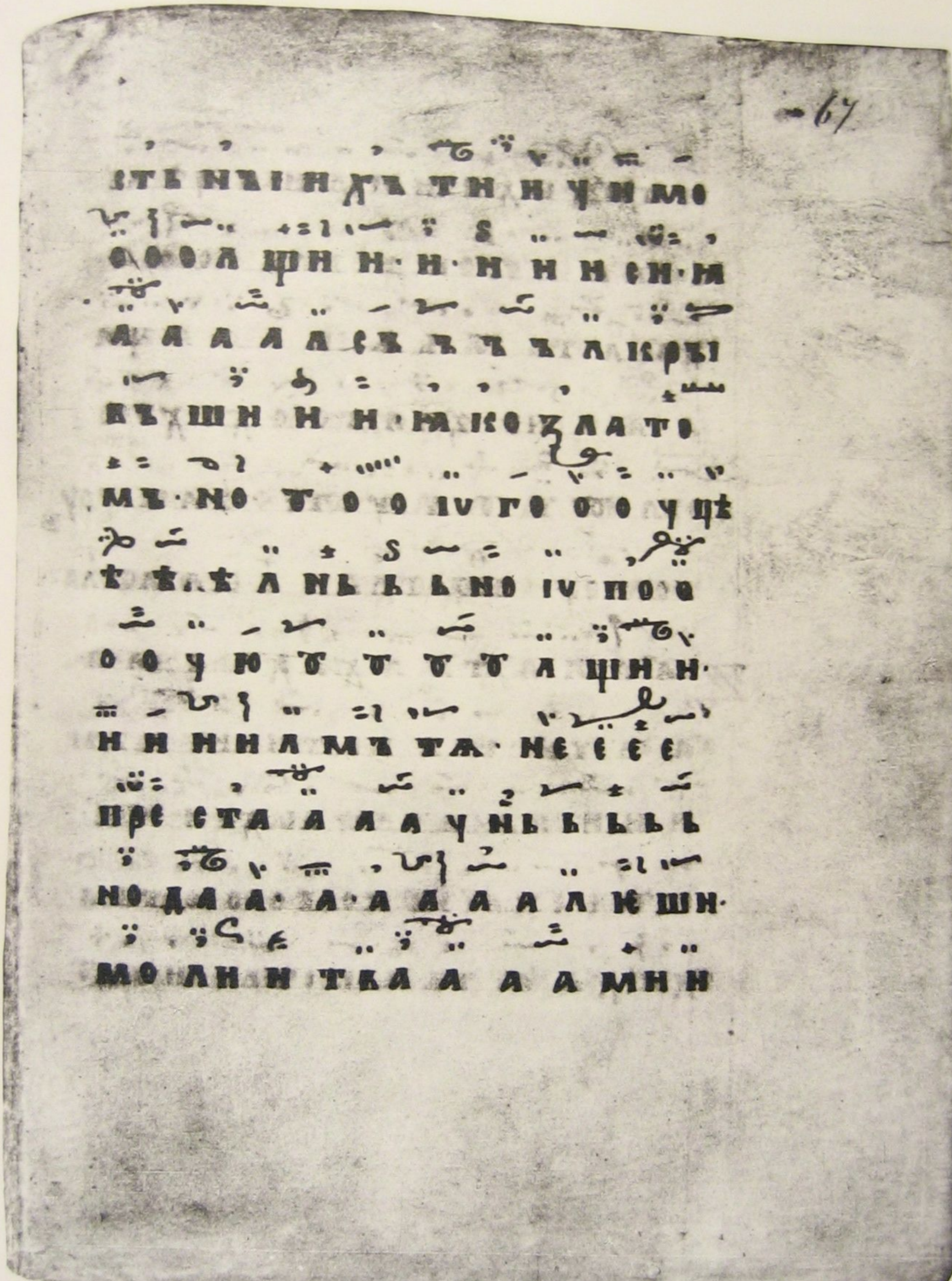

65
мц҃а · то
въ ке҃ · ста оц҃а григорьꙗ бг҃осло

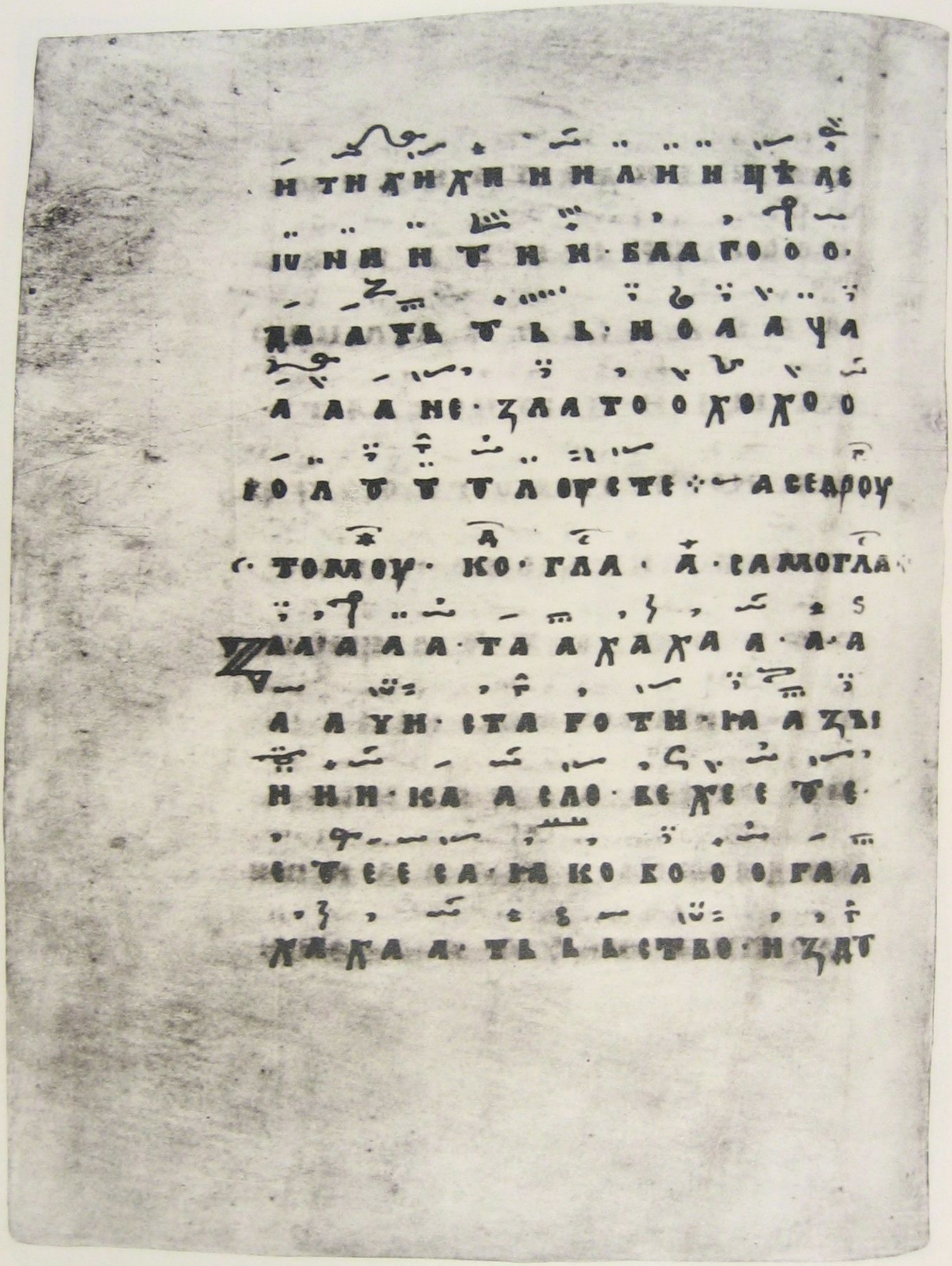


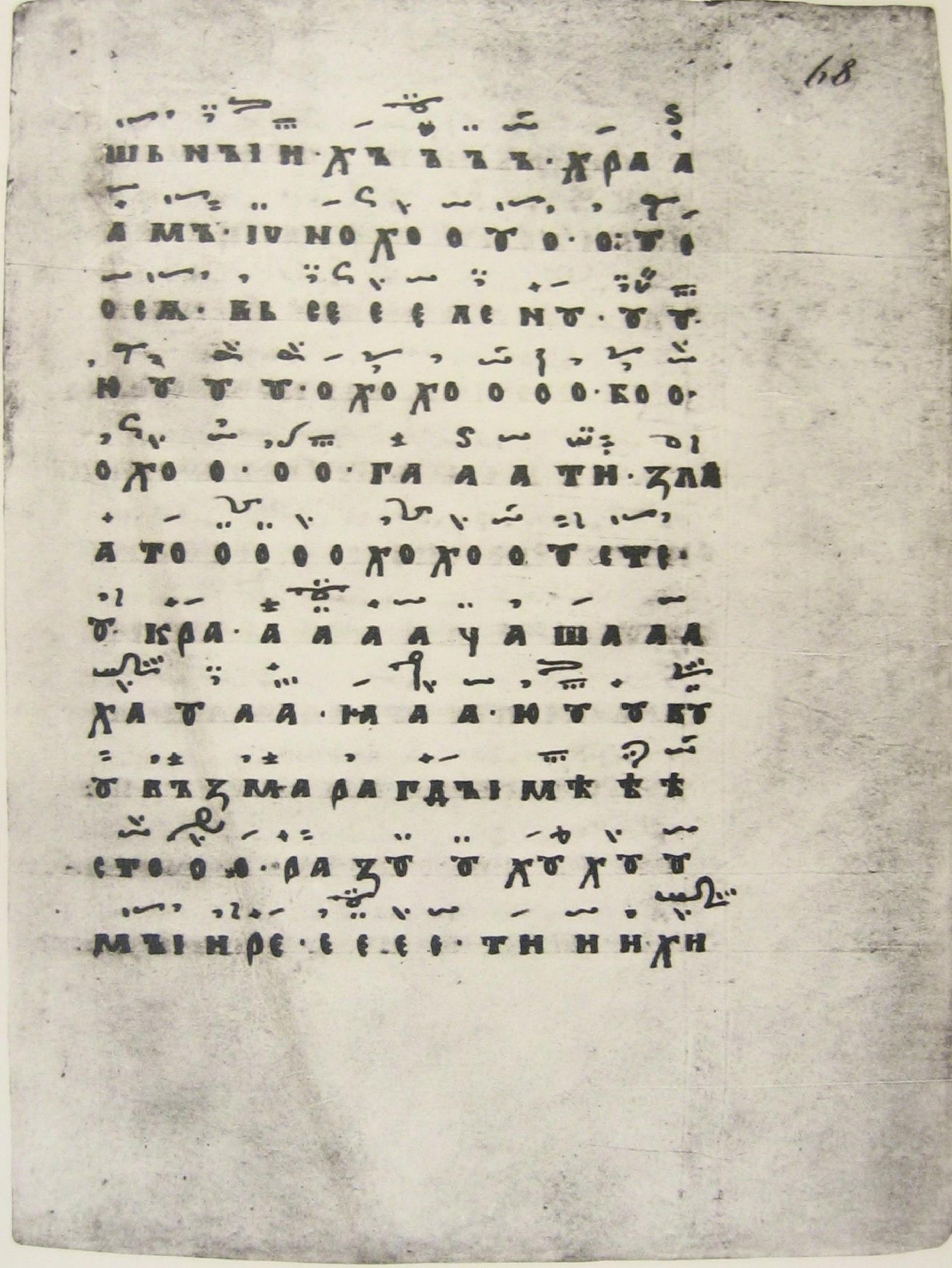


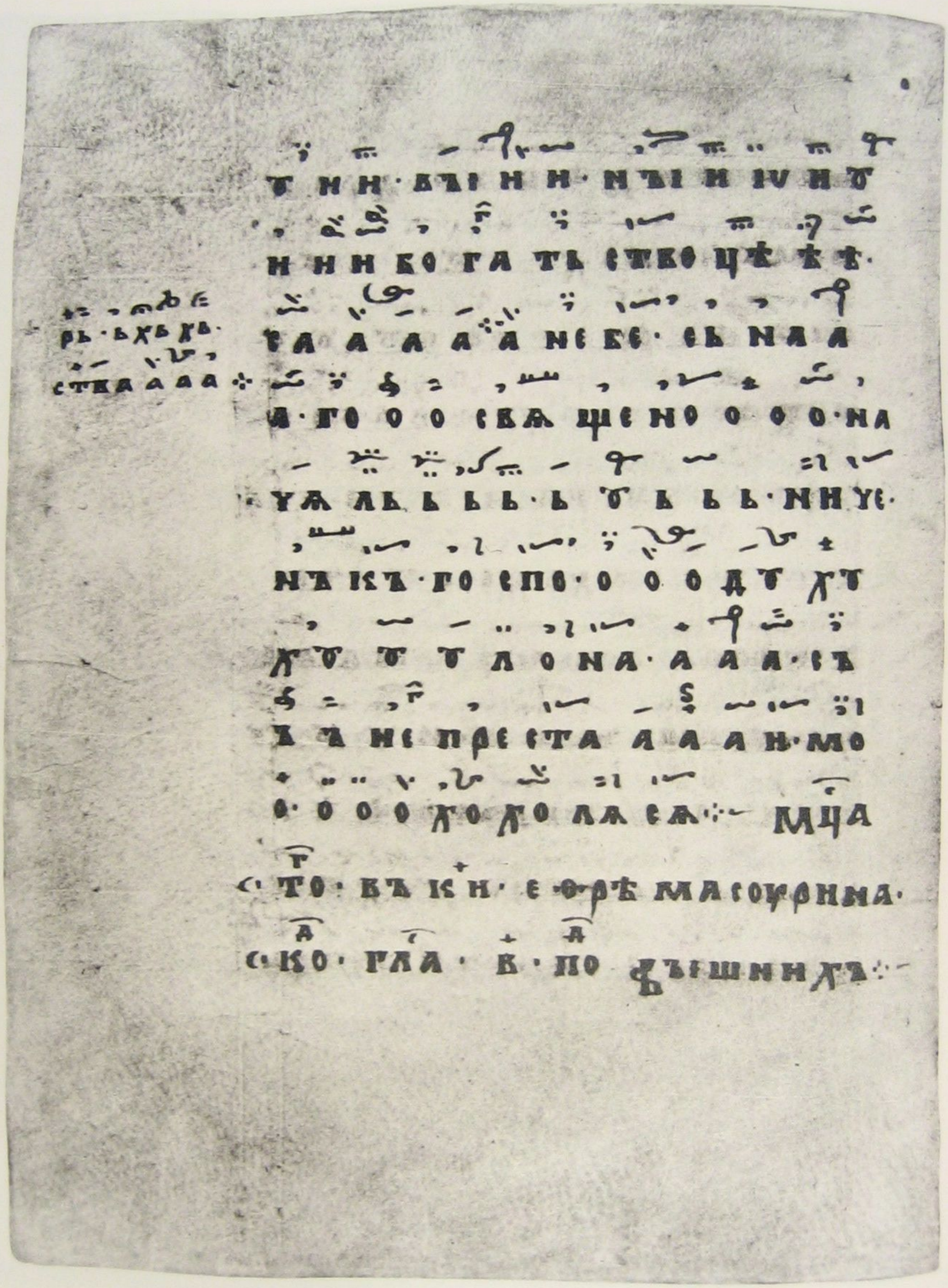
V

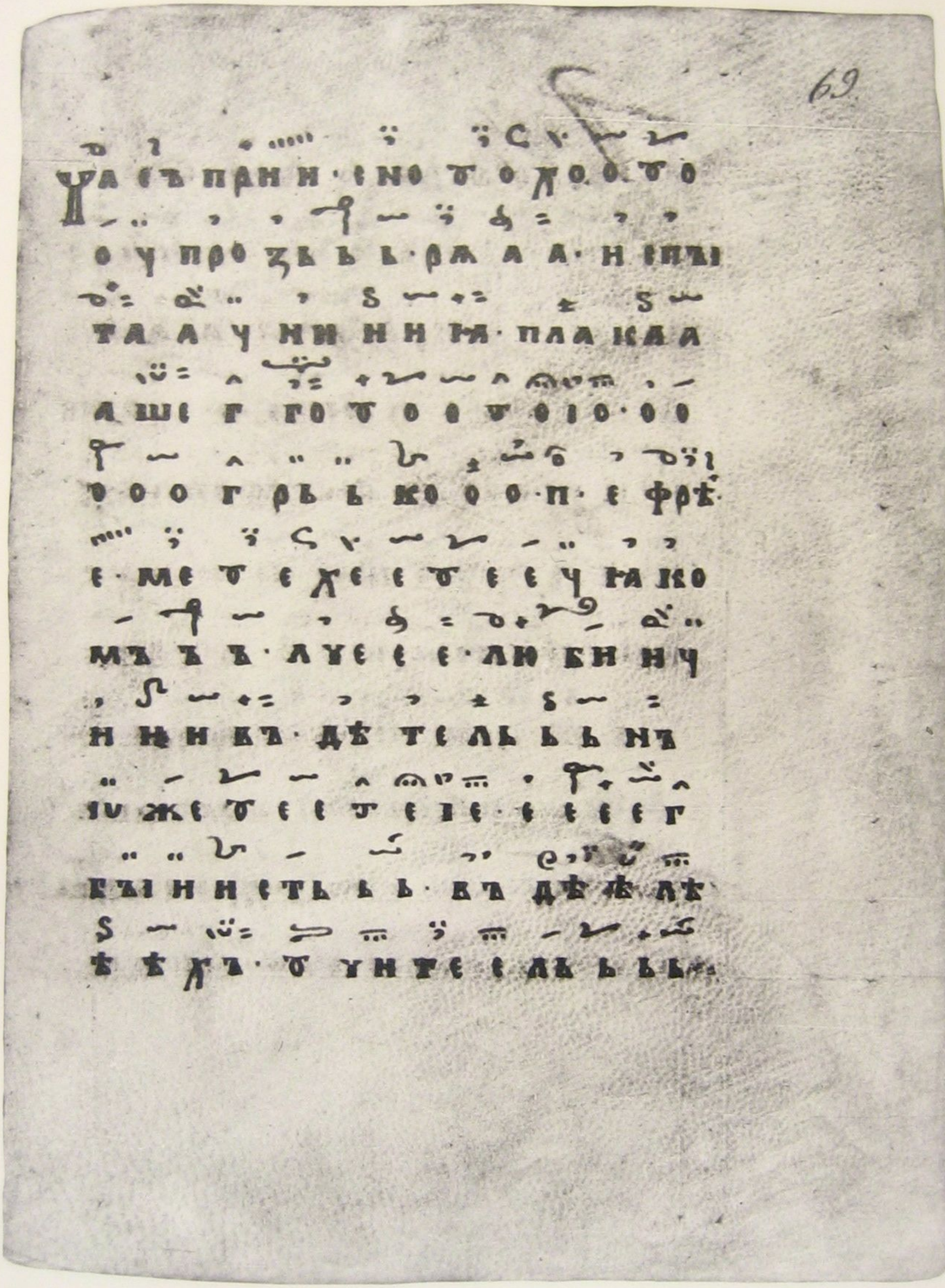


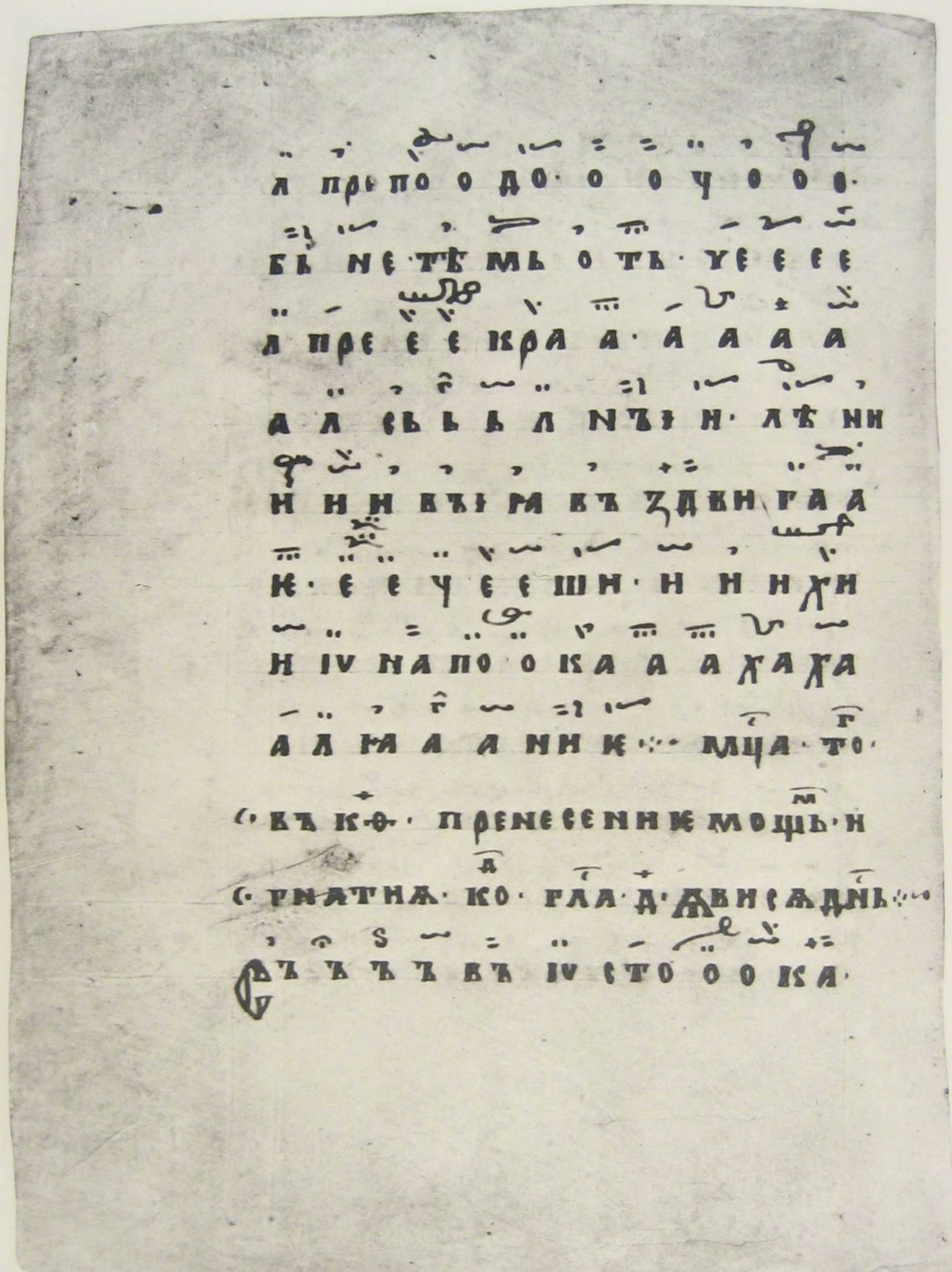


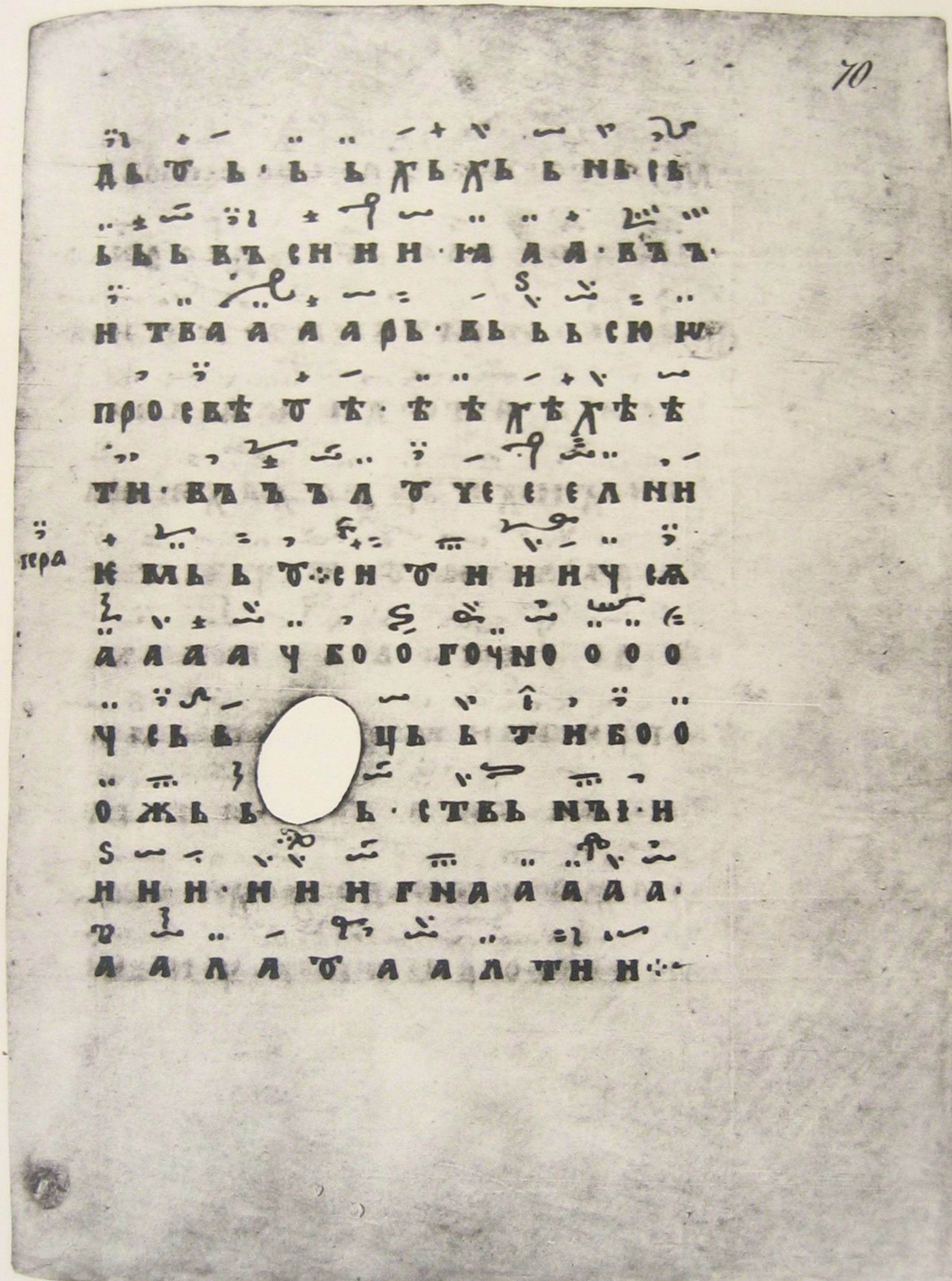


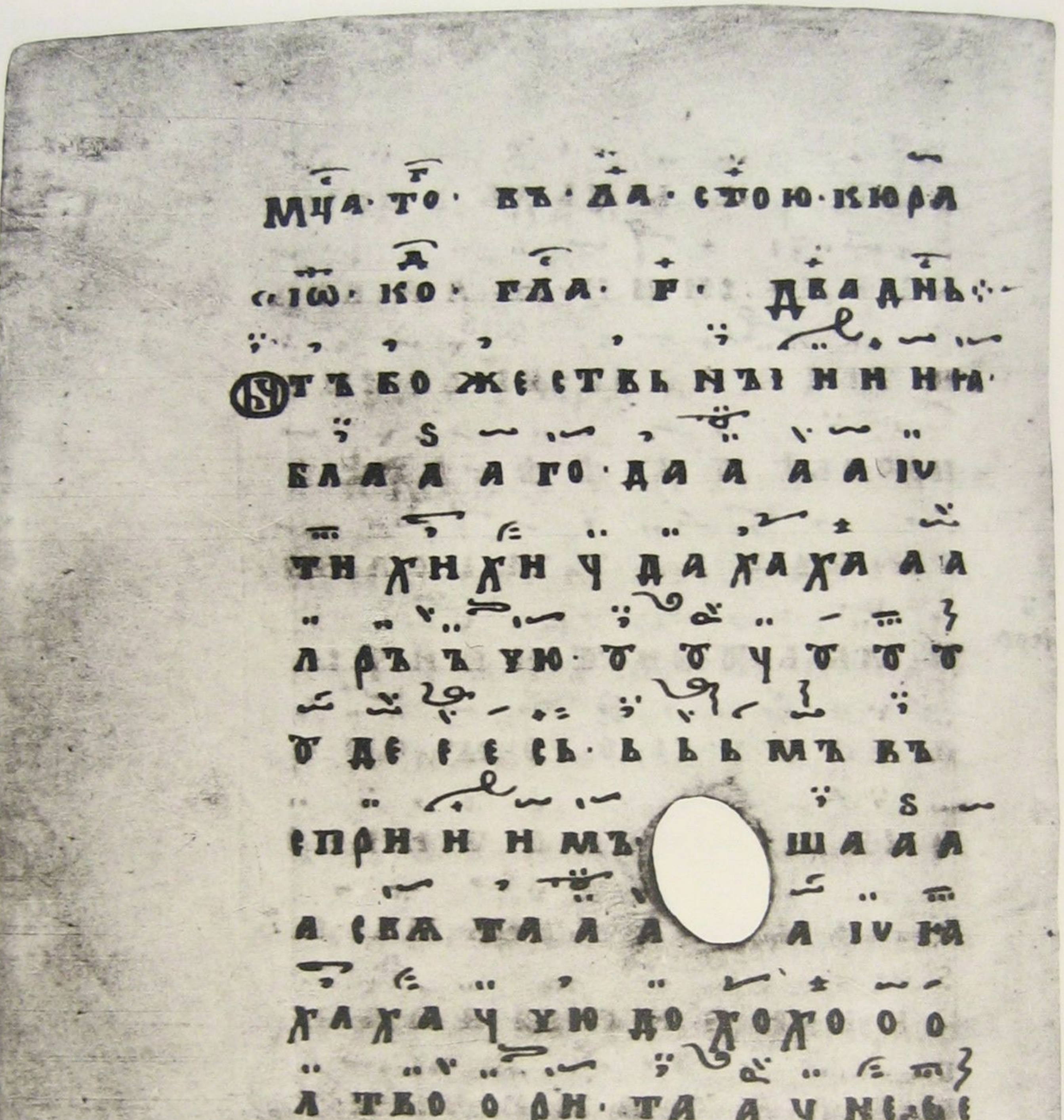



рь· ьхь хв·
стка а а а·:
ѿ и и· вꙑ и и· иꙑ и ю иѿ
и и и ко га ть сѣко цѣ ѣ ѣ·
ѧ а а а а не бе· сь на а
а· го о о свѧ ще но о о о· на
чѧ ль ь ь ь· ь ѿ ь ь ь· ни че·
нъ къ· го спо· о о о дѿ хѿ
хѿ ѿ ѿ ло на· а а а· въ
ъ ъ не пре ста а а а н· мо
о· о о о хо о хо ла сѧ·:– мц҃а
с· то· въ кн· е фрѣ ма соурина·
с· ко· гла· в· по хвꙑшни хъ·:–

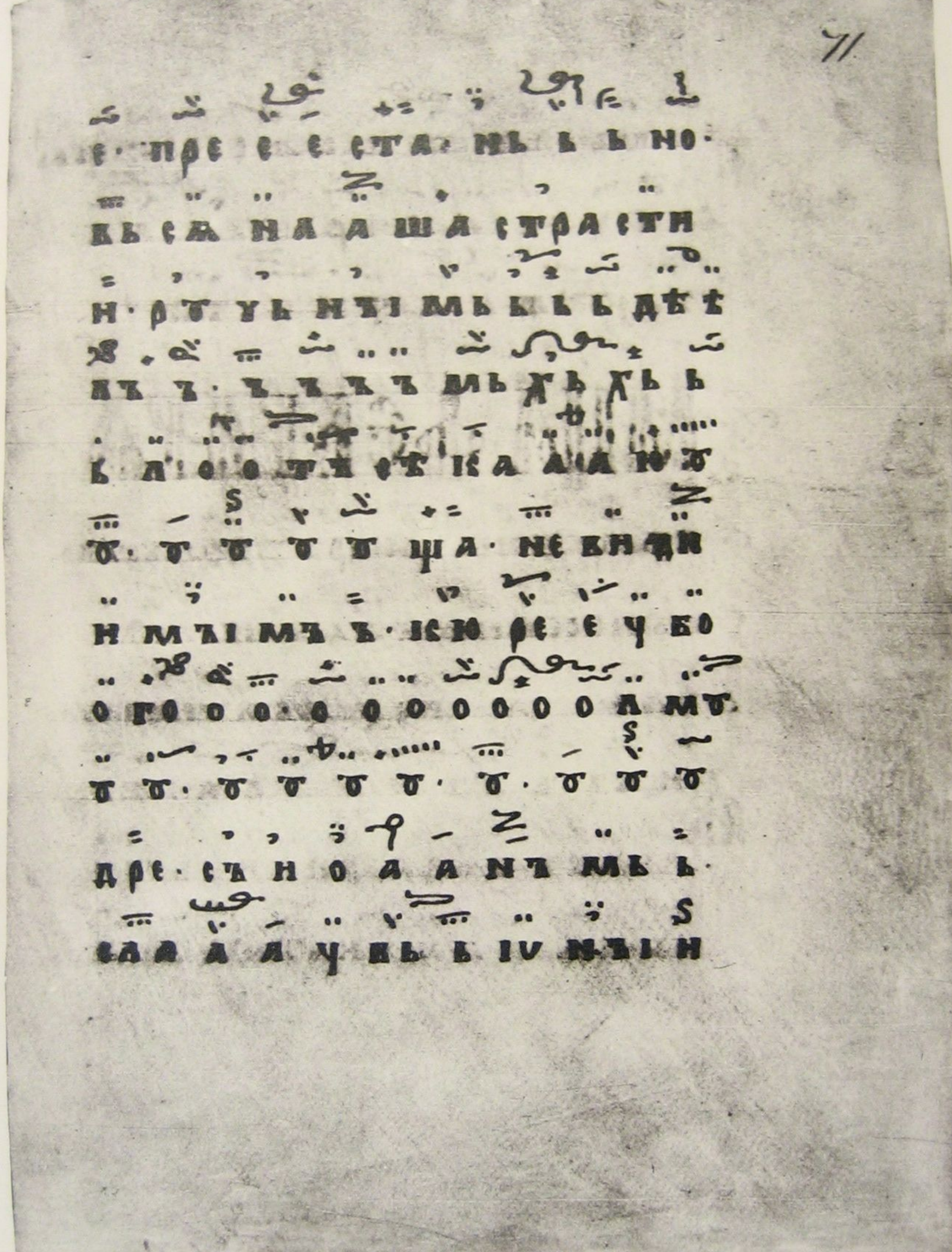

69.
Ѱа съ прни и · єно ѿ о хо о ѿ о
о у про зъ ь ь · ржа а а · н єпы
та а у ни и н и ꙗ · пла ка а
а ше г го ѿ о о ѿ о ю о · о о
о о о г рь ь ко о о о · п · е фрѣ
е · ме ѿ е хе е е ѿ е е у ꙗ ко
мъ ъ ъ · лу е е е · лю би н у
н ꙗ н къ · дѣ те ль ь ь нъ
ю же ѿ е е ѿ е е е · е е е е г
бъ і н и е ть ь ь · въ дѣ ѣ лѣ
ѣ ѣ хъ · ѿ у н те е лъ ь ь ь ·


а пръ по о до о о у о о о
бь не тѣ мь о ть уе е е е
а пре е е кра а а а а а
а а вь ь ь а нъі и лѣ ни
н н н въі ра въ здвн га а
к е е у е е шн н н н хн
н ю на по о ка а а ха ха
въ к͞ѳ пренесение мощь н
съ ъ ъ въ ю сто о о ка

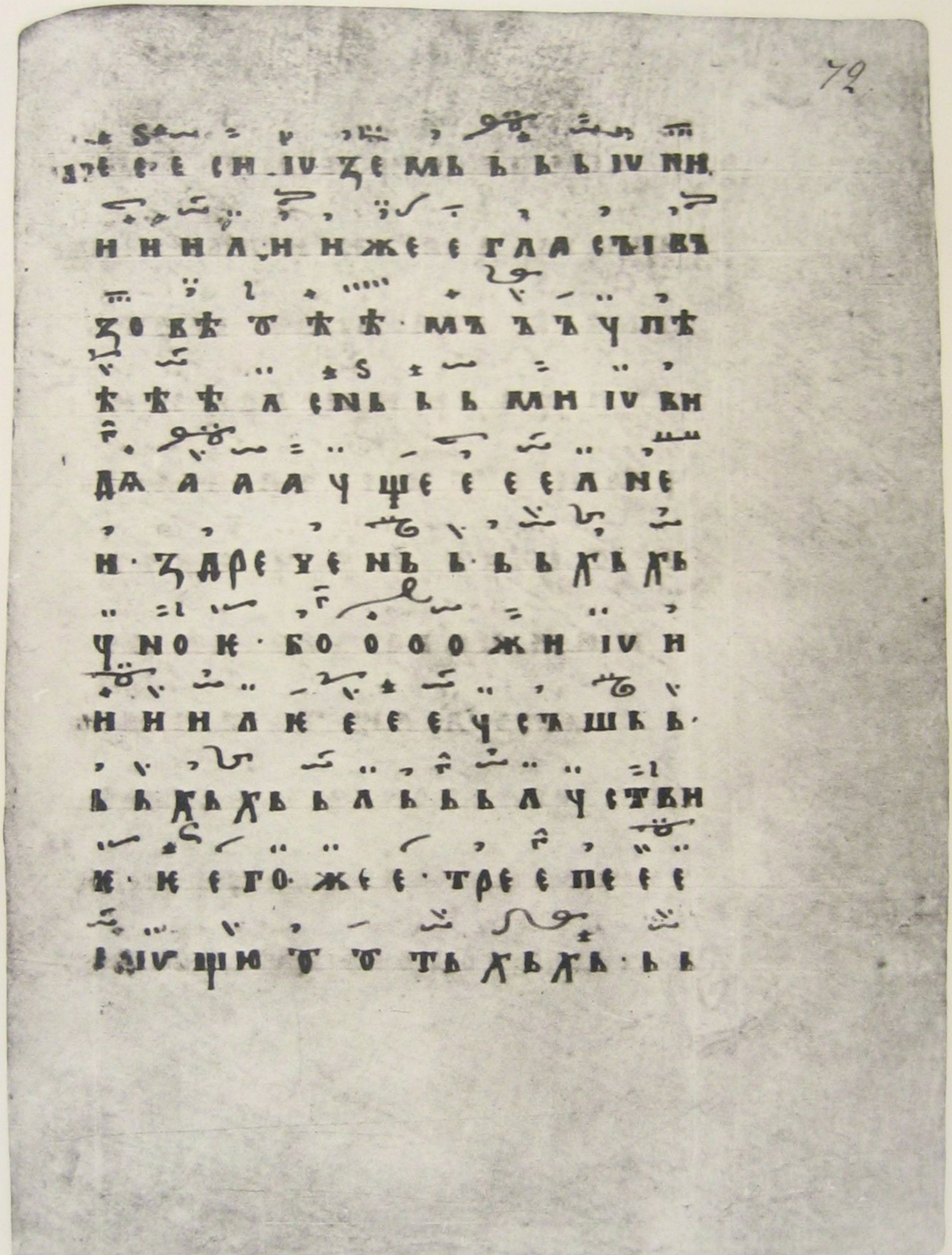


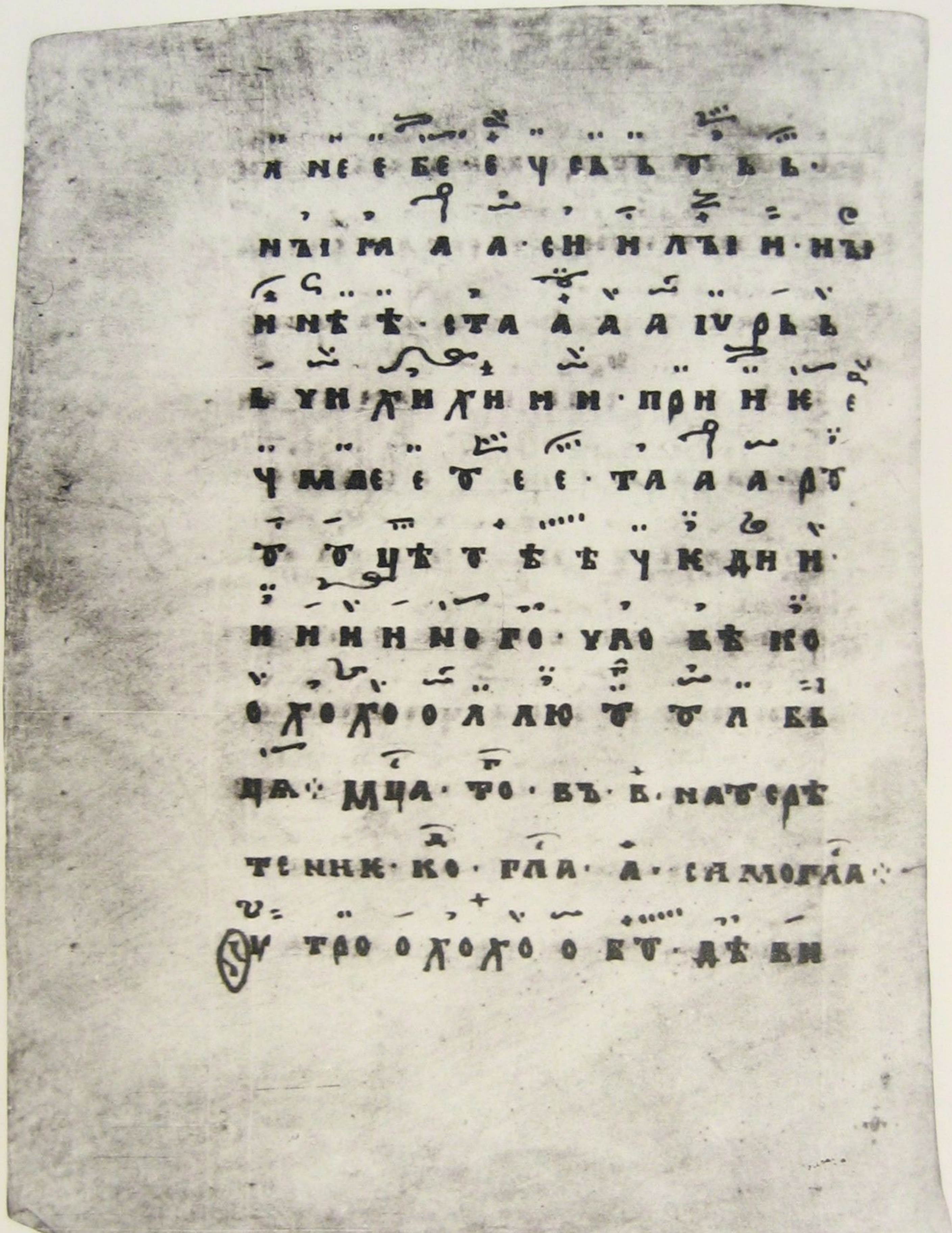


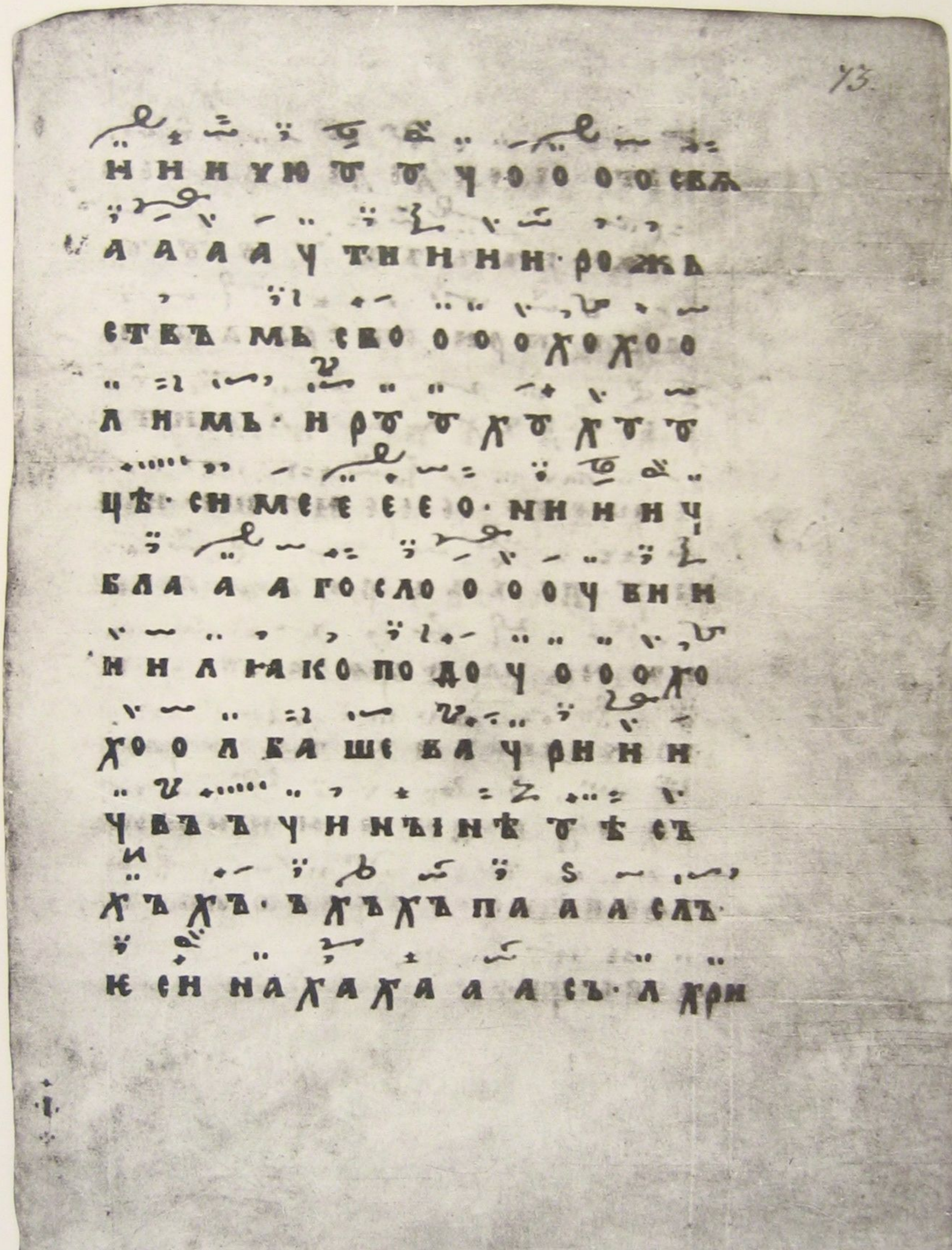
Мца то· въ· да· стою· кюра
сїю· ко· гла· г· дева днь



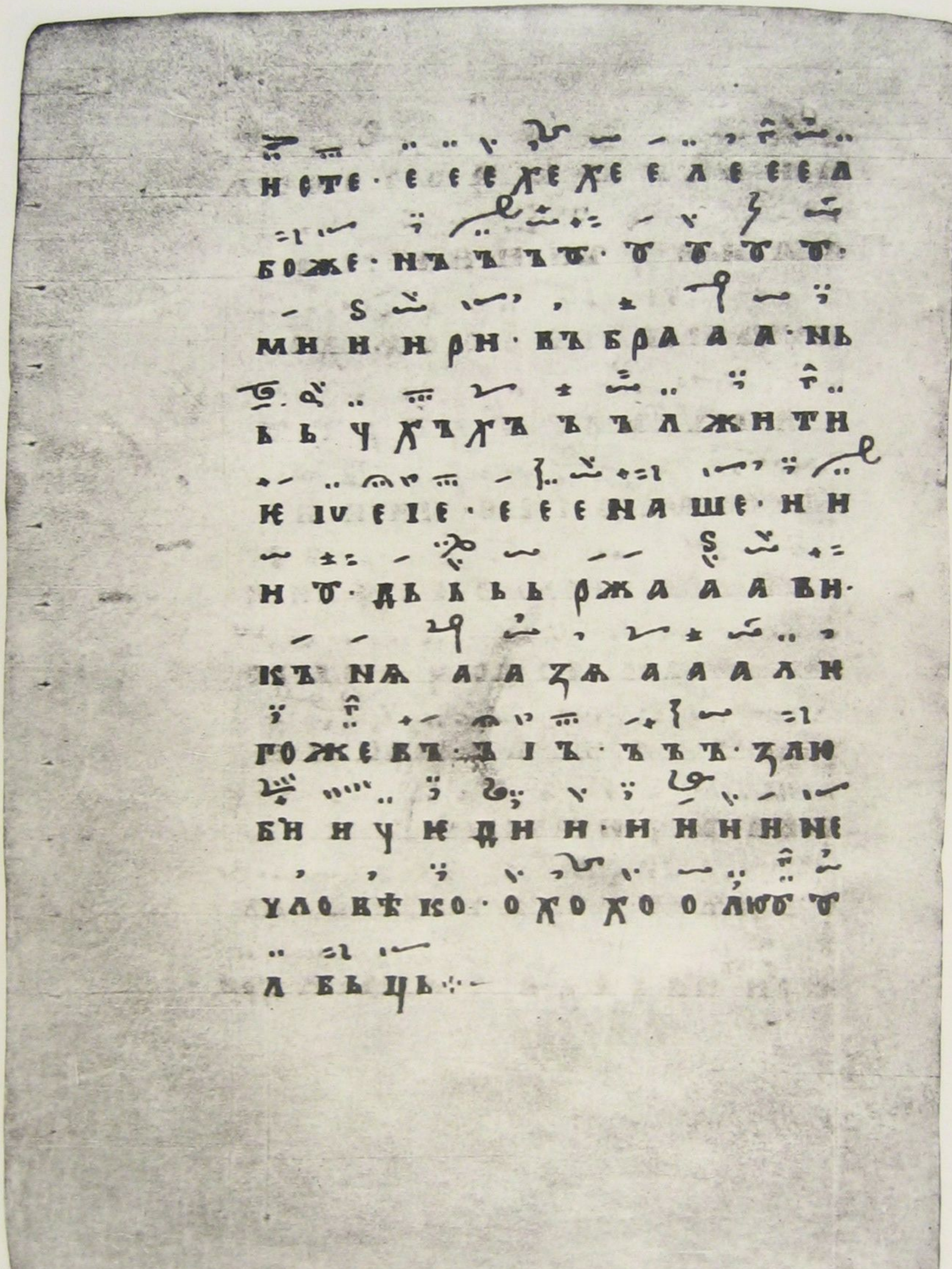

мца феврара
въ а днь препраздьньство

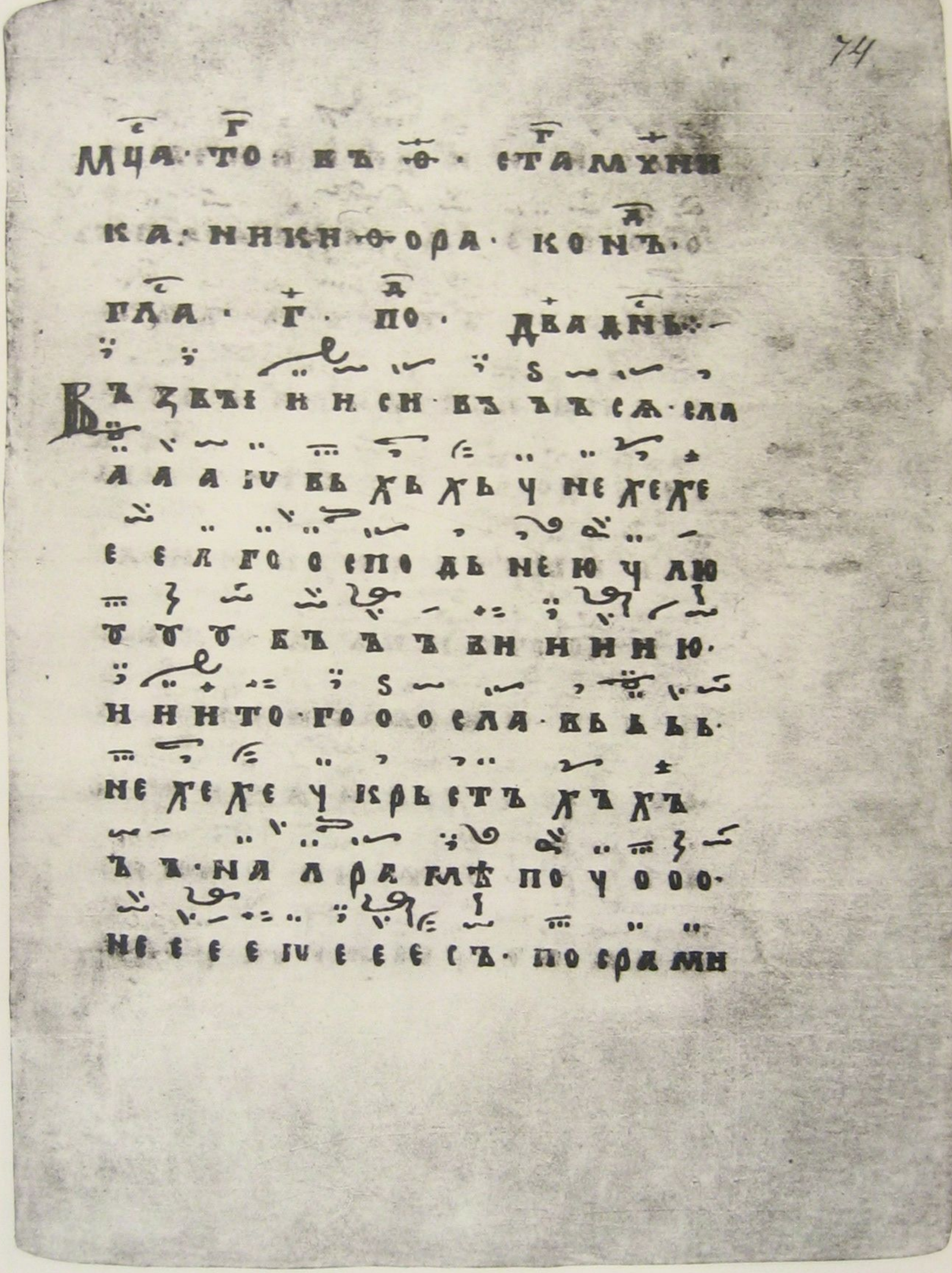


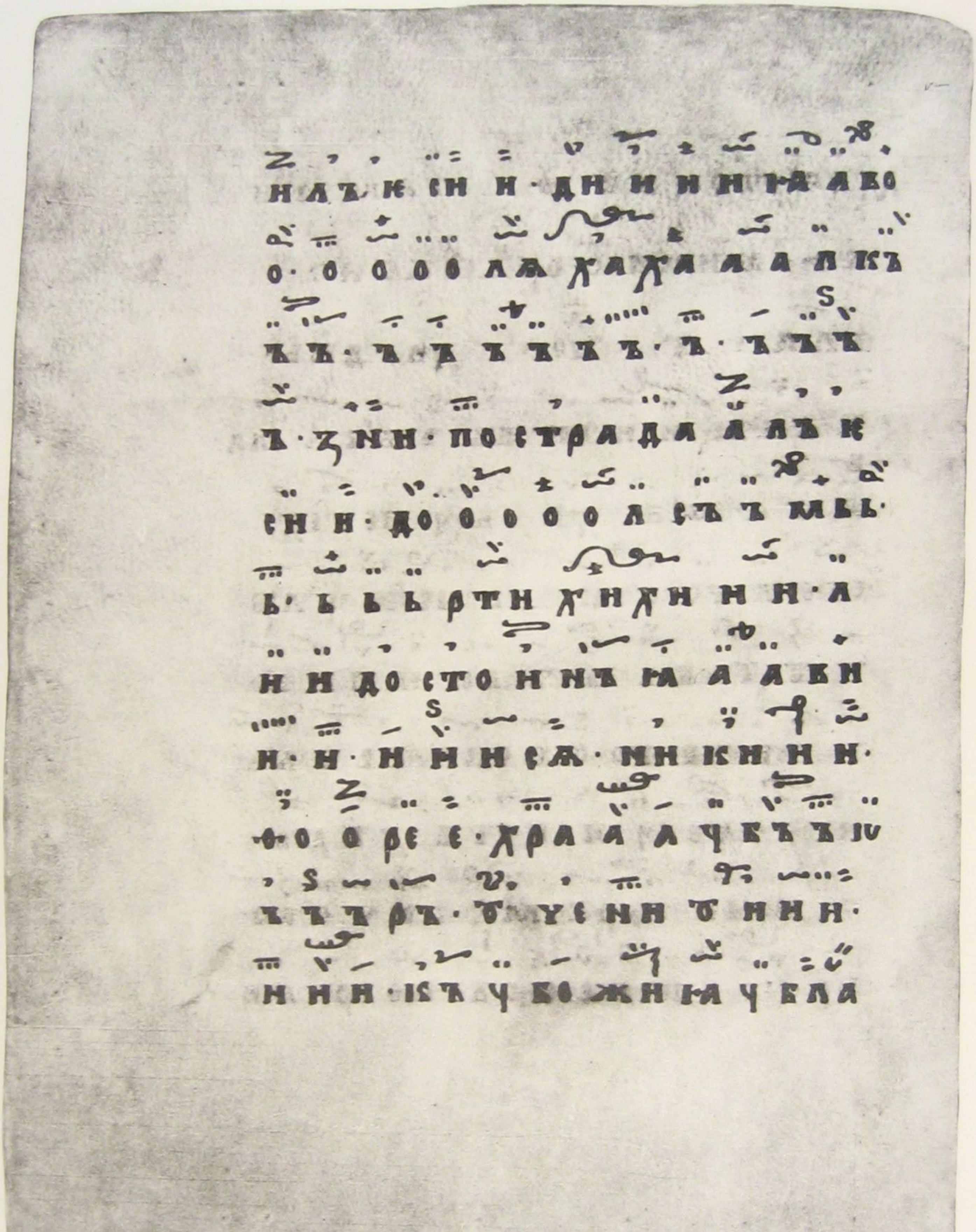


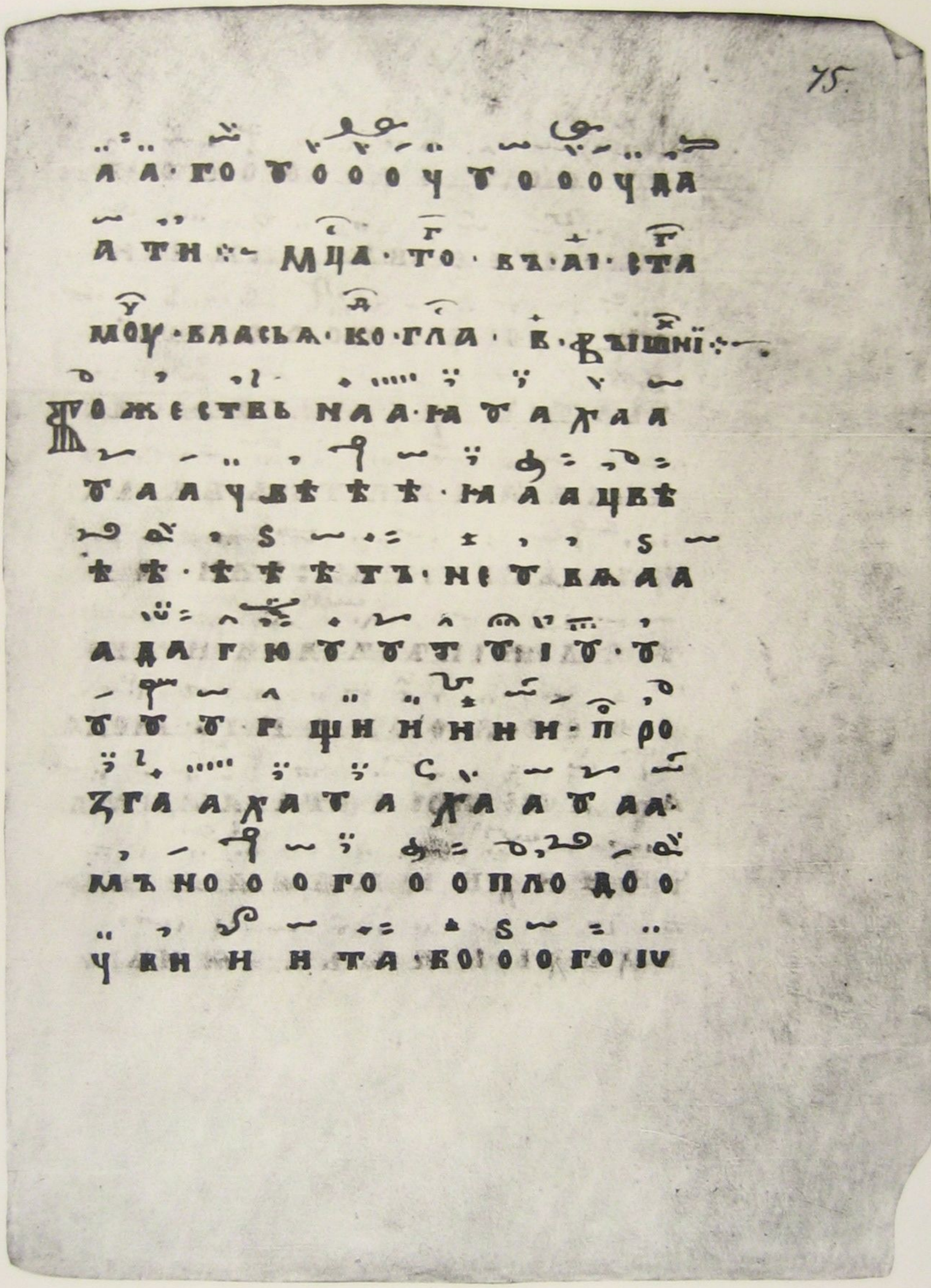

73
Н Н Н УЮ Ѿ Ѿ У О О О О О СВѦ
А А А А У ТН Н Н Н РОЖА
СТВЪ МЬ СВО О О О ХО ХО О
Л Н МЬ · Н РѾ Ѿ Х Ѿ Х Ѿ Ѿ
ЦѢ · СН МЕ Е Е Е О · НН Н Н У
БЛА А А ГО СЛО О О О У ВН Н
Н Н Л ѢАКО ПО ДО У О О О ХО
ХО О Л БА ШЕ БА У РН Н Н
У ВА Ъ У Н НЪІ НѢ Ѿ Ѣ СЪ
ХЪ ХЪ · Ъ ХЪ ХЪ ПА А А СЛЪ
Ѣ СН НА ХА ХА А А СЪ · Л ХРН

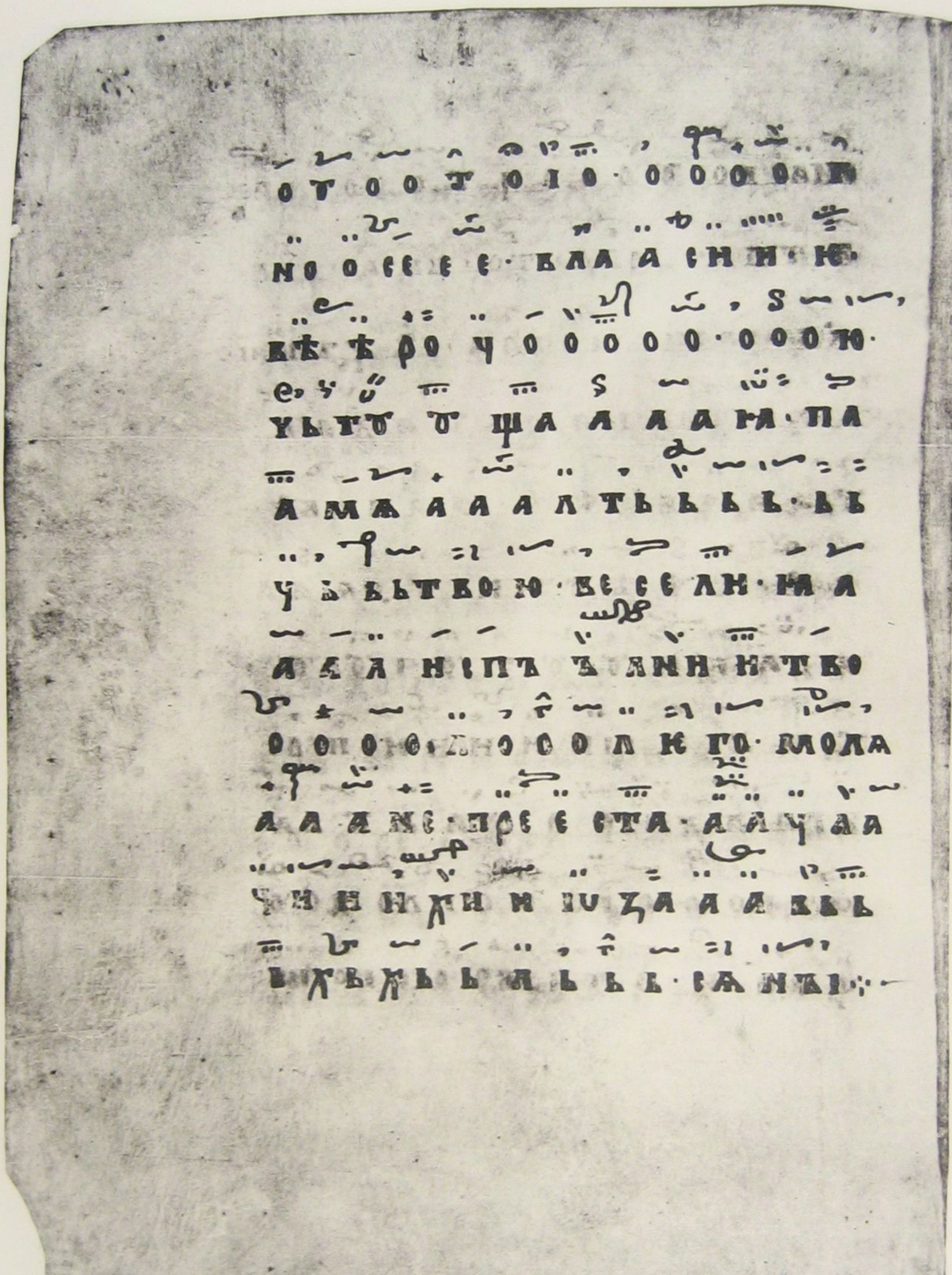
73 v

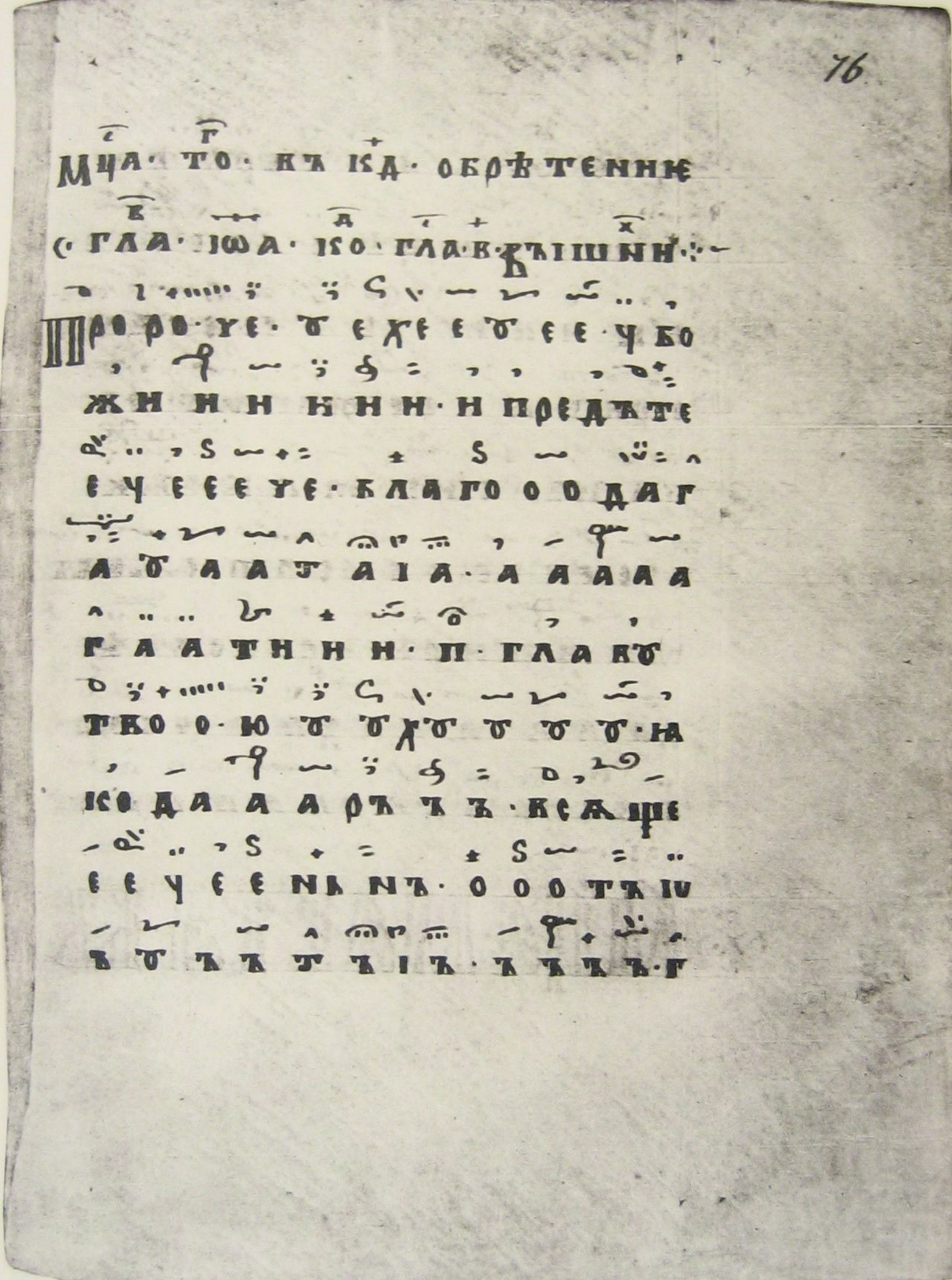

нсте · е е е хе хе е ле е е е а
боже · на ъ ъ ѿ ѿ ѿ ѿ ѿ ѿ ·
мн н нрн · въ бра а а · нь
ь ь ч хъ хъ ъ ъ ажнтн
ю ıѵ е ı е · е е е наше · н н
н ѿ · дь ь ь ь ржа а а вн ·
къ на а а за а а а ан
гоже въ · д ı ъ · ъ ъ ъ · залю
бн н у ю дн н · н н н н ню
уло въ ко · о хо хо о люб ѿ
а вь ць ⁘



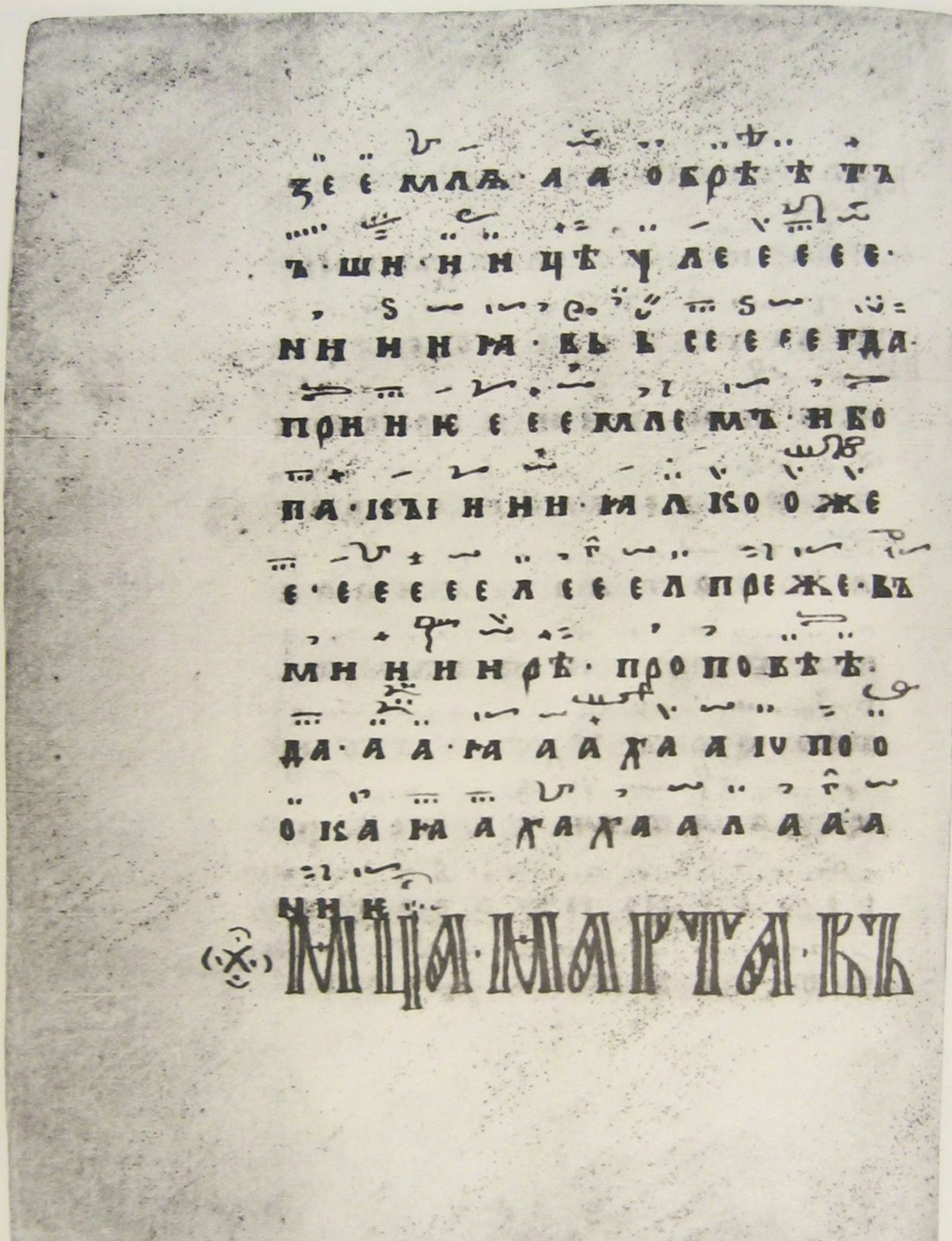

нлъ ѥ сн н· дн н н н ра аво
о· о о о о ла ха ха а а а къ
ъ ъ· ъ а ъ ъ ъ ъ· ъ· ъ ъ ъ
ъ· зн н· по стра да а лъ ѥ
сн н· до о о о о о а ѥ ъ мь·
ь ь ь ь рт н х н х н н н· а
н н до сто н н ъ ра а а кн
н· н· н н н ѥ а· мн кн н н·
ѳо о ре е· хра а а ч ѥ ъ ю
ъ ъ ъ ръ· о ѵ ѥ н н о н н н·
н н н· ѥ ъ ч бо ж н ра ч бла

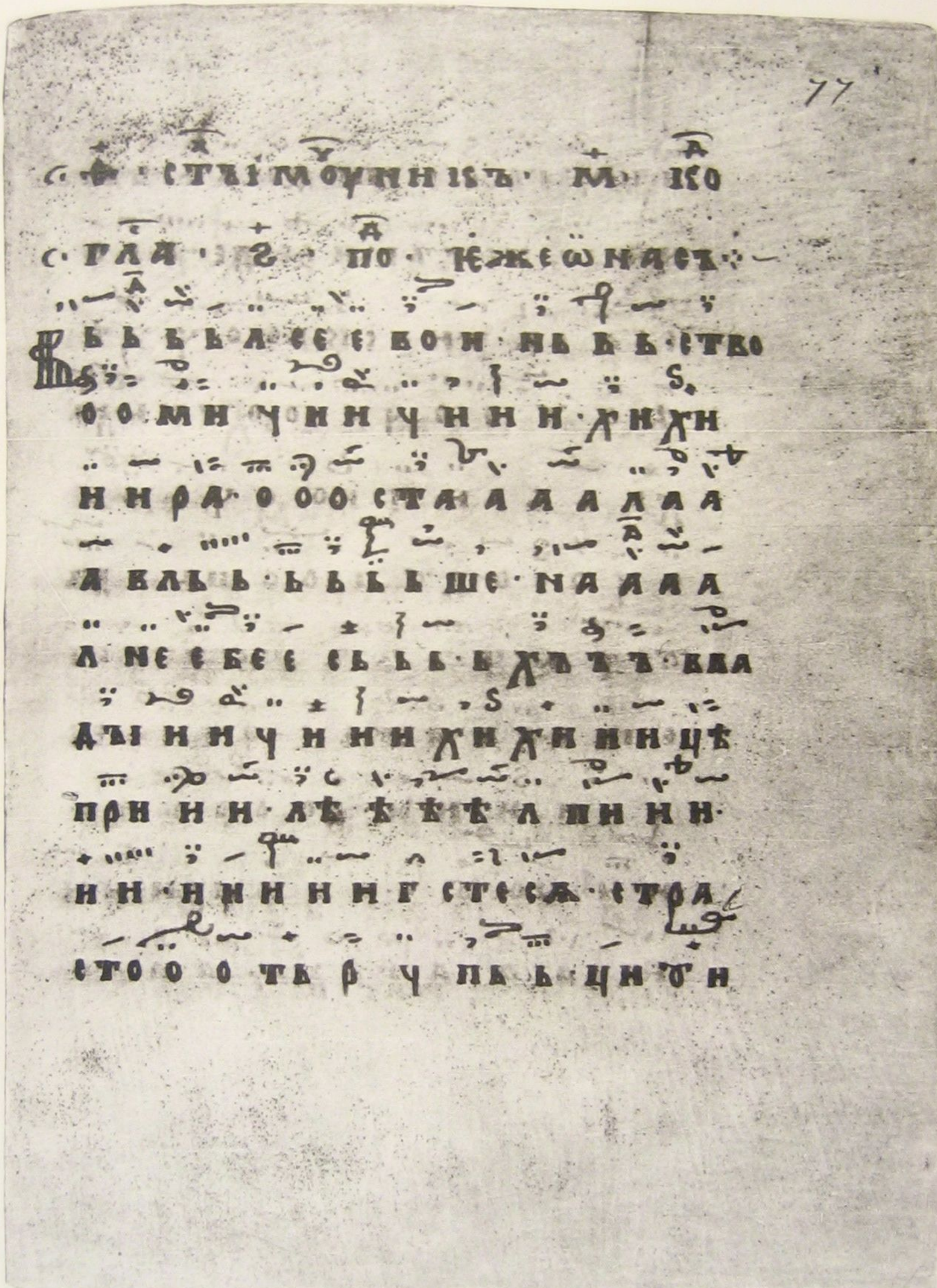

75.
а а го ѿ о о о у ѿ о о о у да
а ти ∴ мца то въ аі вта
моу власьа когда в вышни ∴
Божестве на а на ѿ а ха а а
ѿ а а у вѣ ѣ ѣ на а а цвѣ
ѣ ѣ ѣ ѣ ѣ тъ не ѿ ва а а
а да а ги ю ѿ ѿ ѿ ѿ і ѿ ѿ
ѿ ѿ ѿ г щи и и и и и про
зга а ха та а ха а ѿ а а
мъ но о о го о о пло до о
у ви и и та ко о о го іу

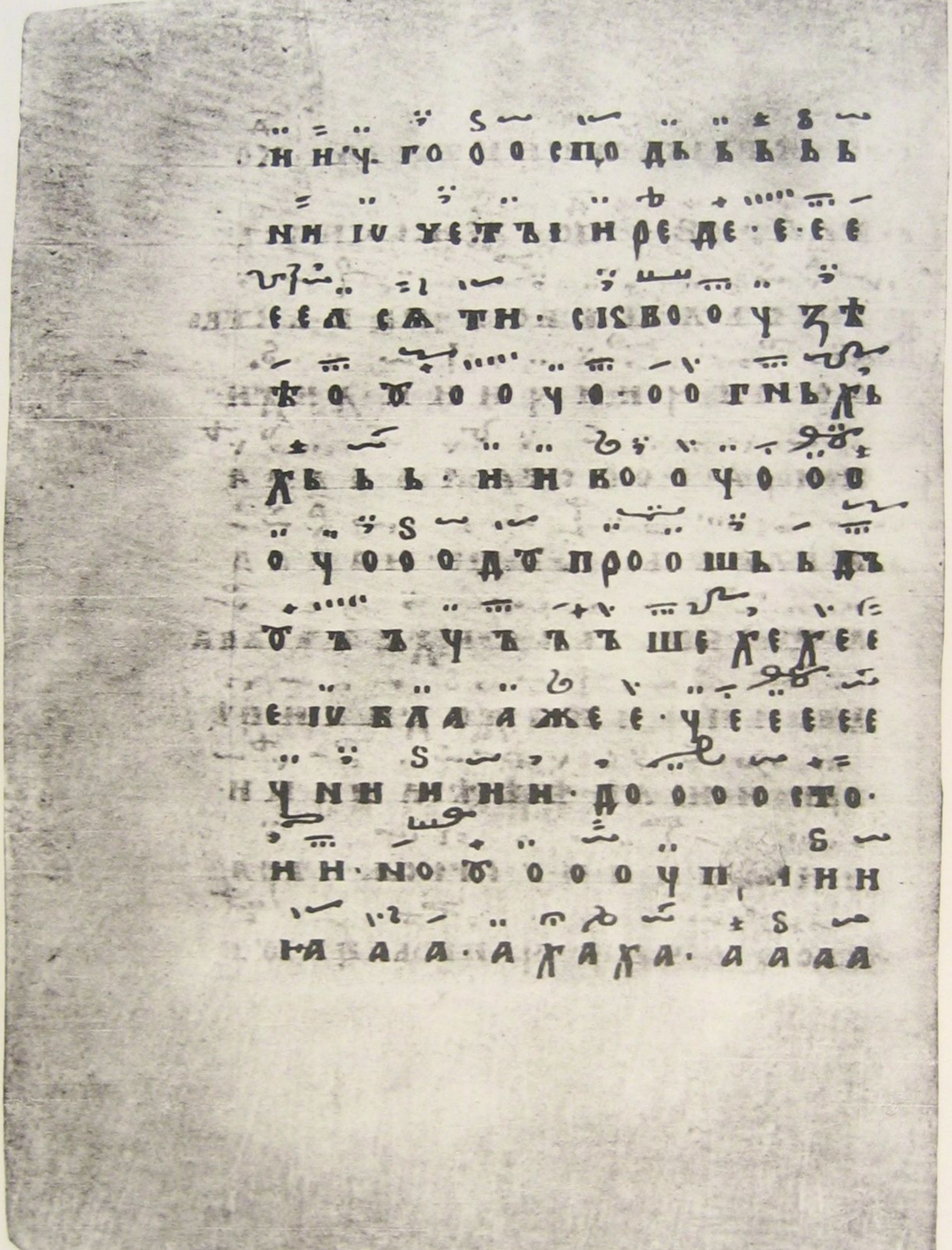


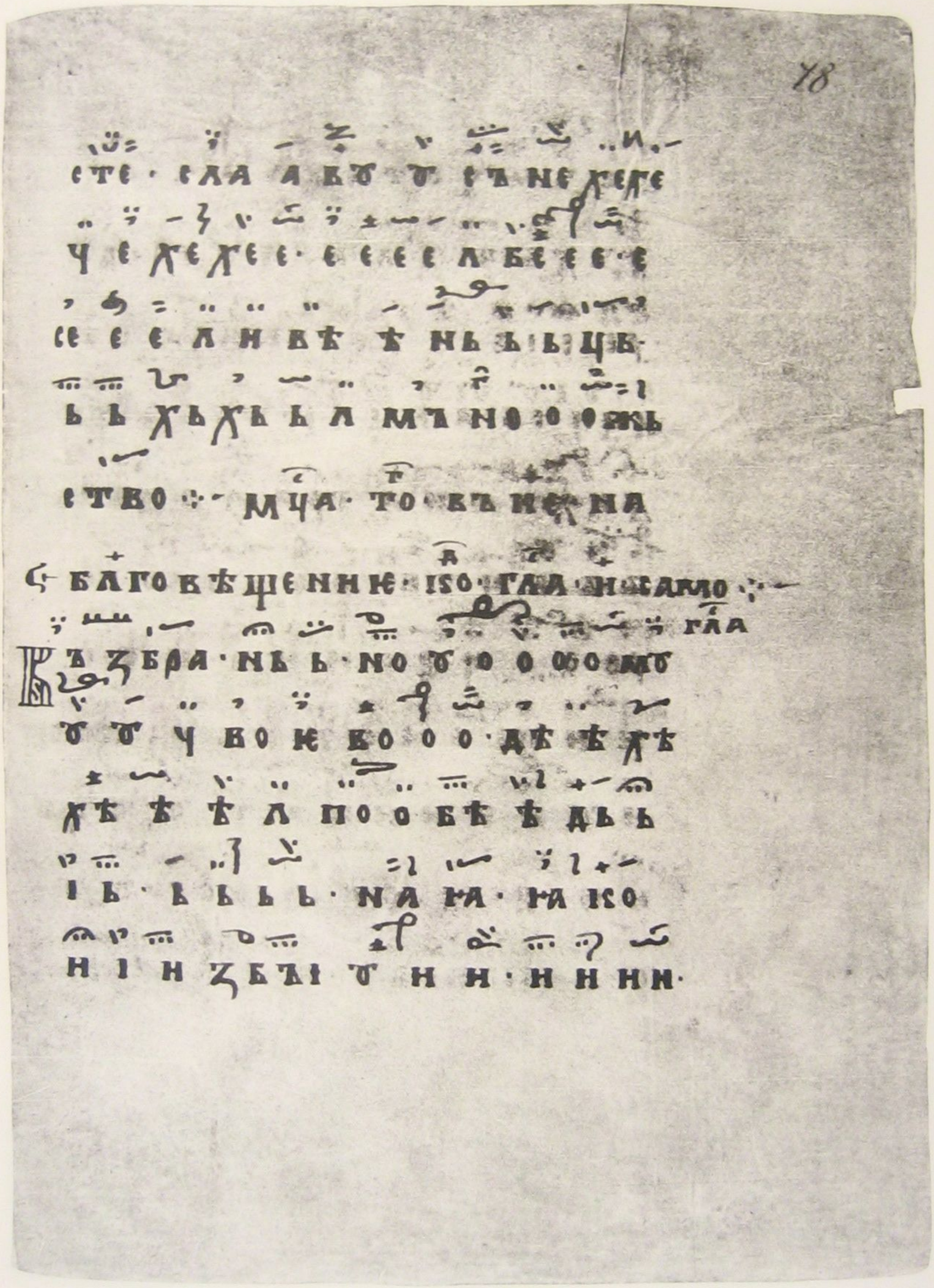

Мца. то. кѣ кд. обрѣтение
с гла. иоа. ко. гла в.ъ.ышни
Про ро че. ѿ е же е ѿ е е. ч бо
жи и и ни и. и предтѣте
е ч е е е че. благо о о да г
а ѿ а а т а і а. а а а а а
г а а т и и и. п. гла вѿ
тко о. ю ѿ ѿ ѿ ѿ ѿ ѿ. на
ко да а а рѣ ѣ ѣ. ксаще
е е ч е е нь нѣ. о о о тѣ ю
ѣ ѿ ѣ ѣ т ѣ і ѣ. ѣ ѣ ѣ ѣ. г

6 v


зе е млѣ а а обрѣ ѣ тъ
ъ шн н н цѣ у ле е е е е
нн н н ра вь ь се е е егда
прн н ю е е е кале мъ нбо
па ıѣъı н нн ıа л ко о же
е е е е е е л е е е л пре же вь
мн н н н рѣ проповѣ ѣ
да а а ıа а а ха а а ıv по о
о ка а ıа а ха ха а а л а а а
н н к
мца марта въ







въ ѣ ѧ ч о т ѧ ꙁ ъ ѣ ъ · лъ

гъ ѧ ѫ ъ ѣ ъ ѣ л к л а а г о · да

рѣ ше ле ѥ е е е · ни ꙗ въ

а ни е а а ю е е е · ть ь ь ти

ки жи н и н а гра а а дъ · ъ

ъ ѣ ъ ч тво о о о н бо го ·

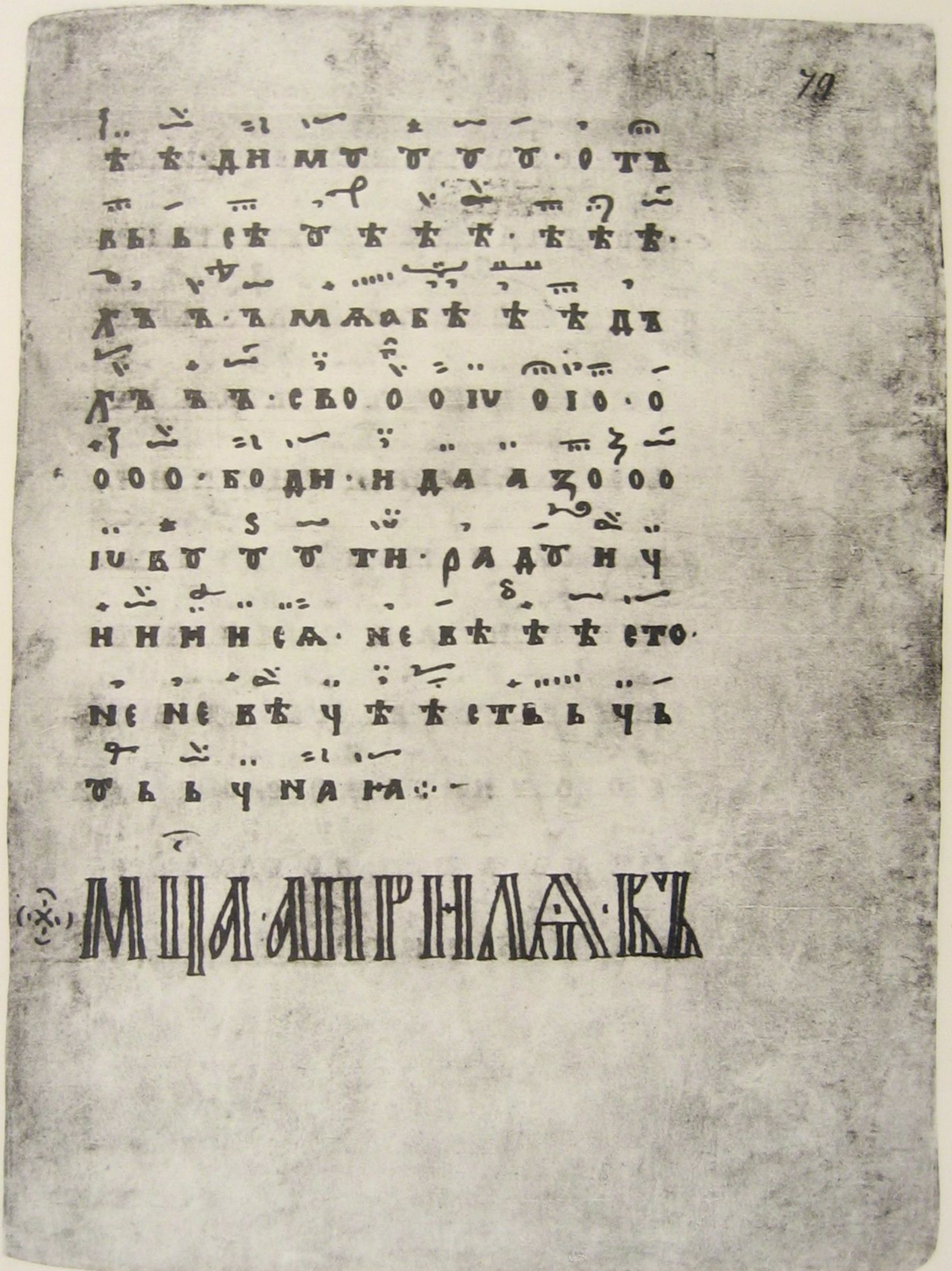
ро о о о у ди н н н · н о н

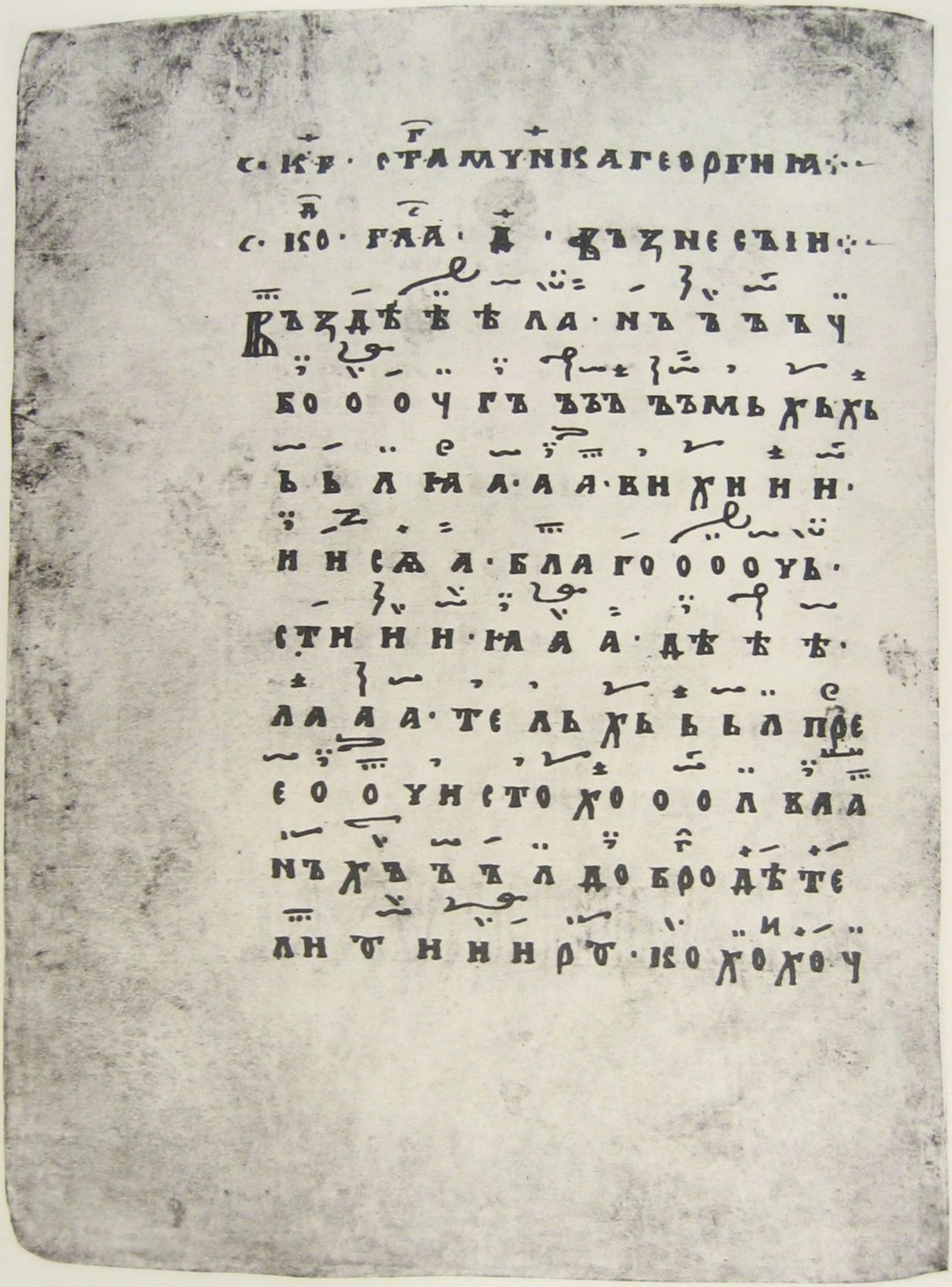
н н це е е е а нъ ꙗ ю о о

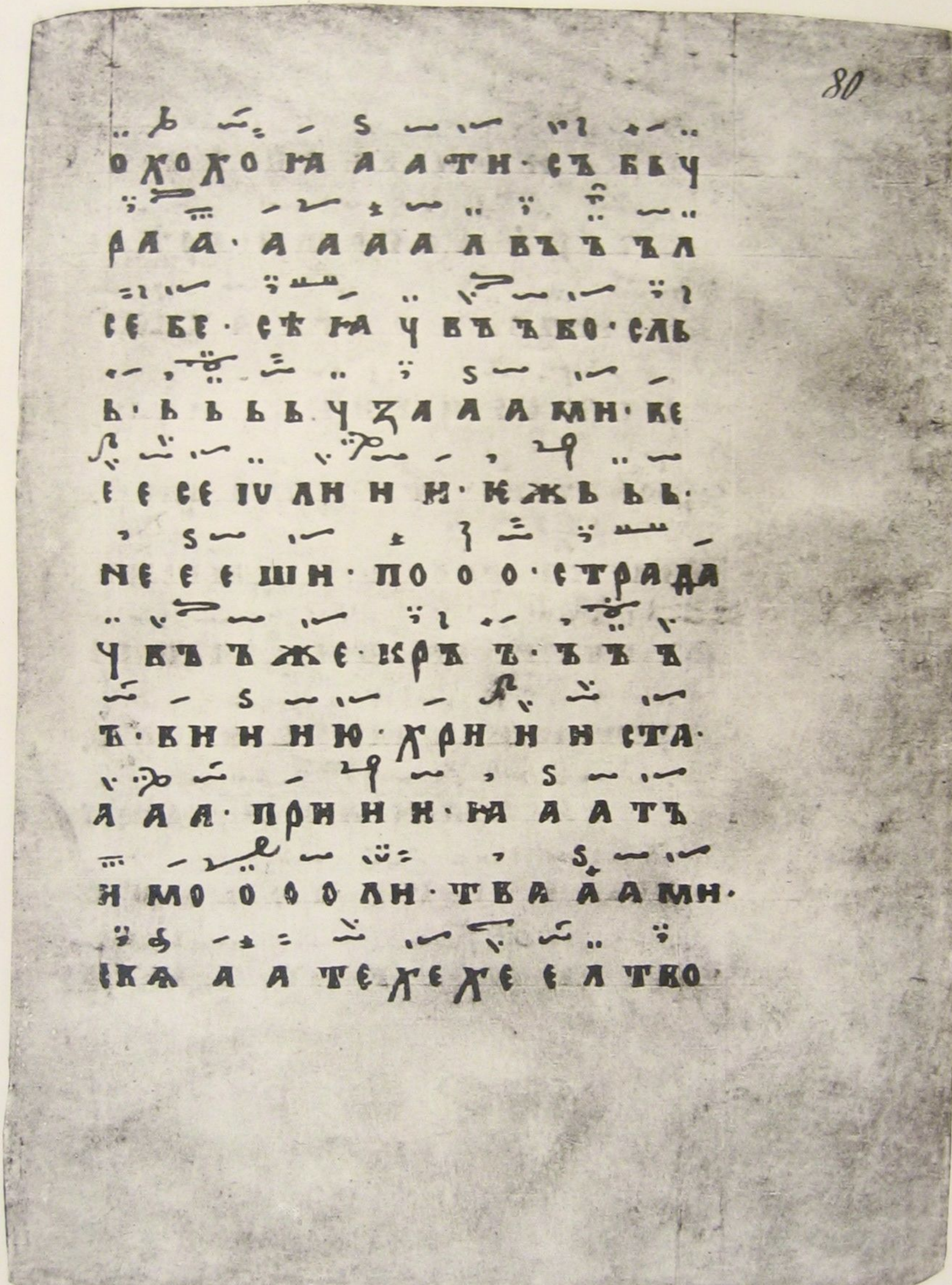
н о н н н н н м о о о щн

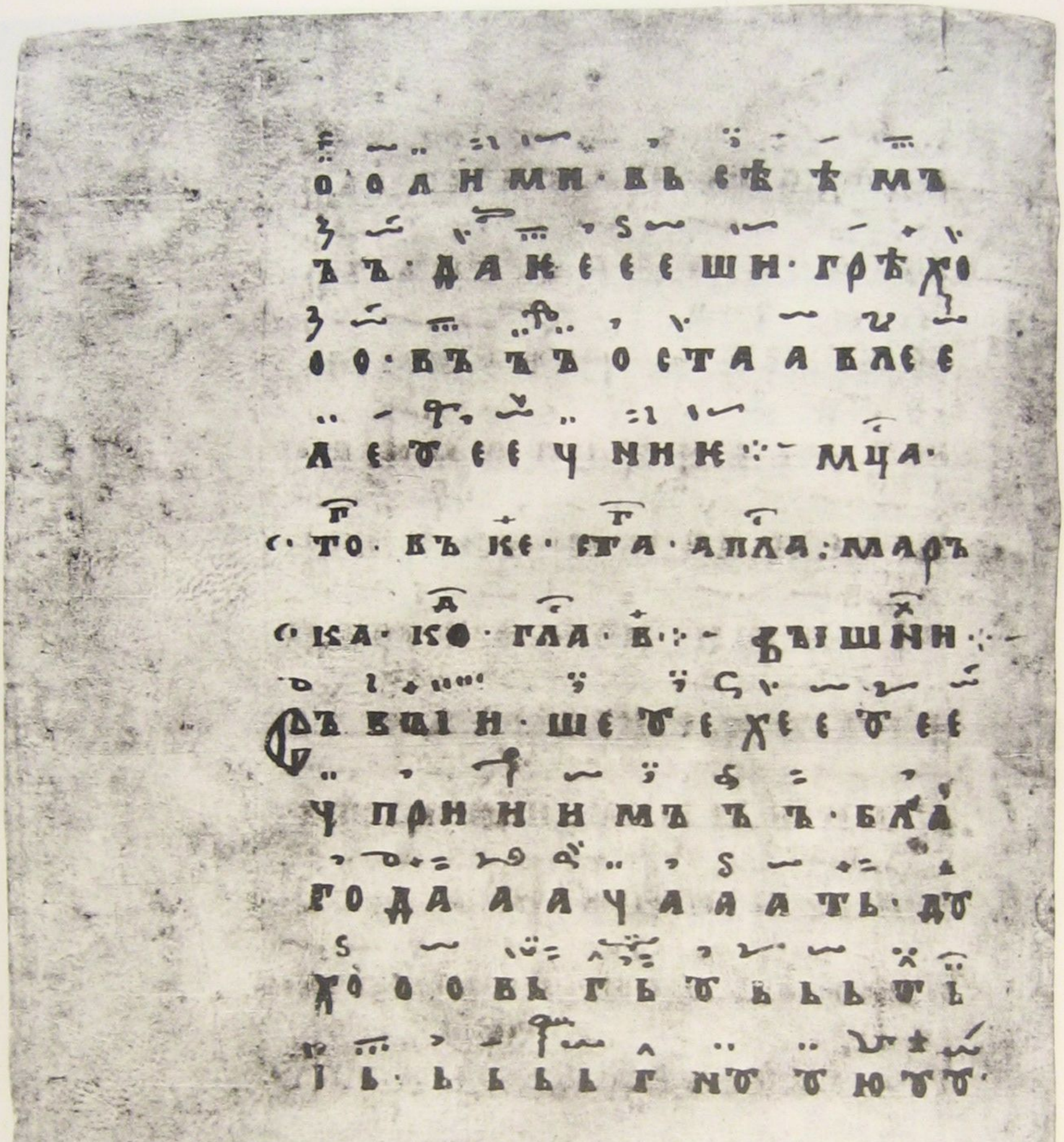
н н · дь рж а а ко ꙁ о о

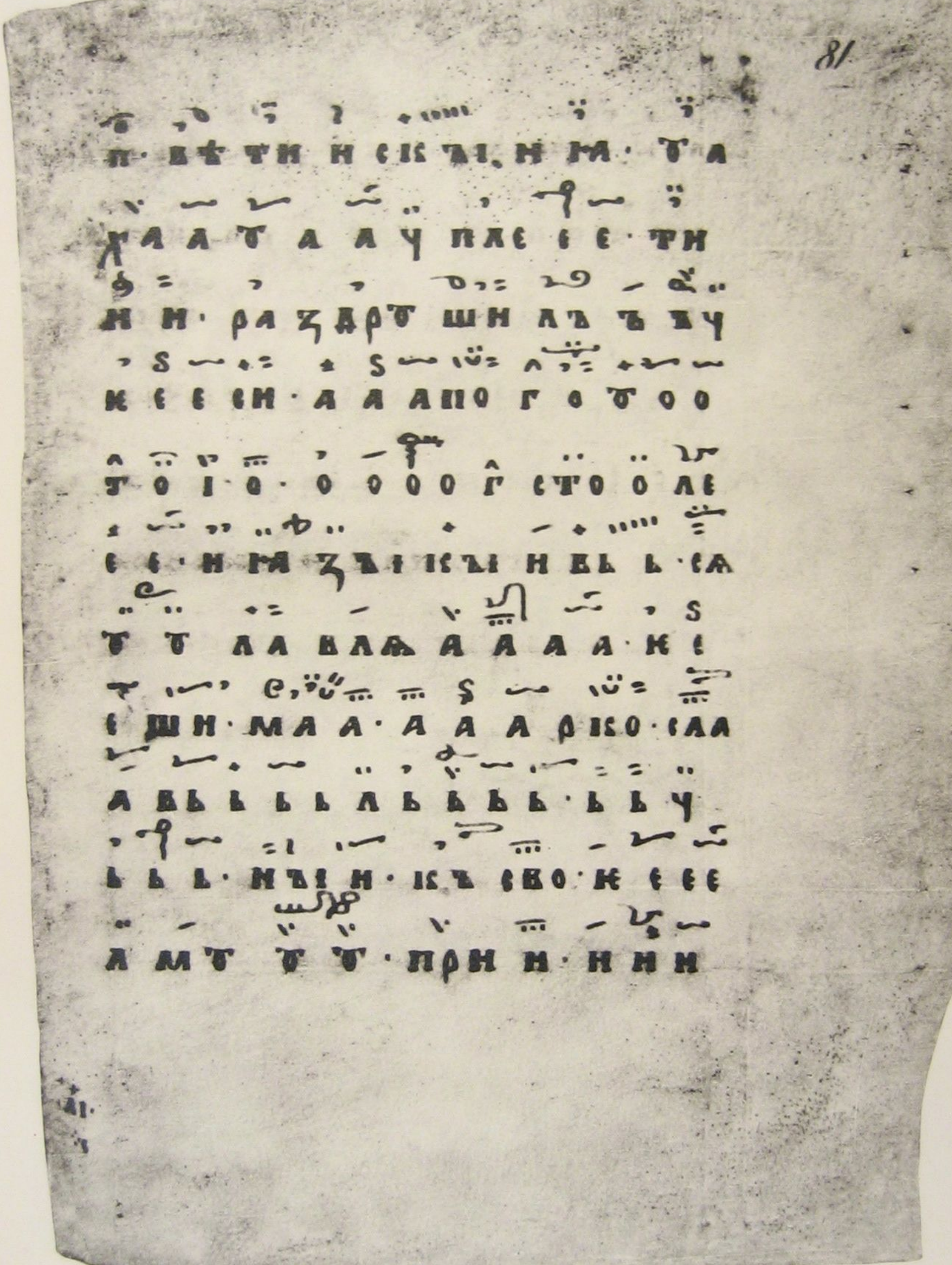
о а · непобѣ · ѣ і ѣ · ѣ ѣ

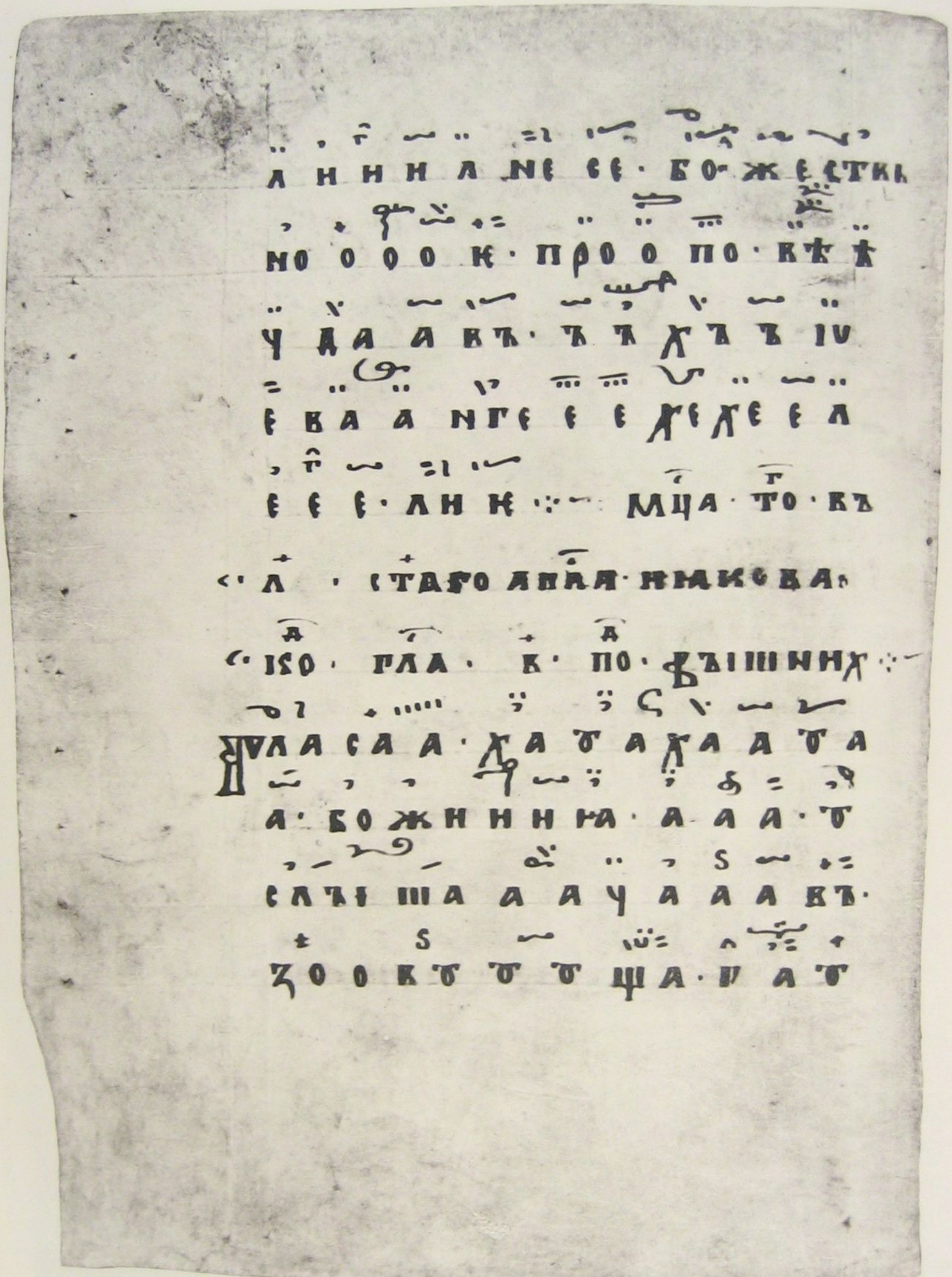

79
МЦА АПРИЛА КВ

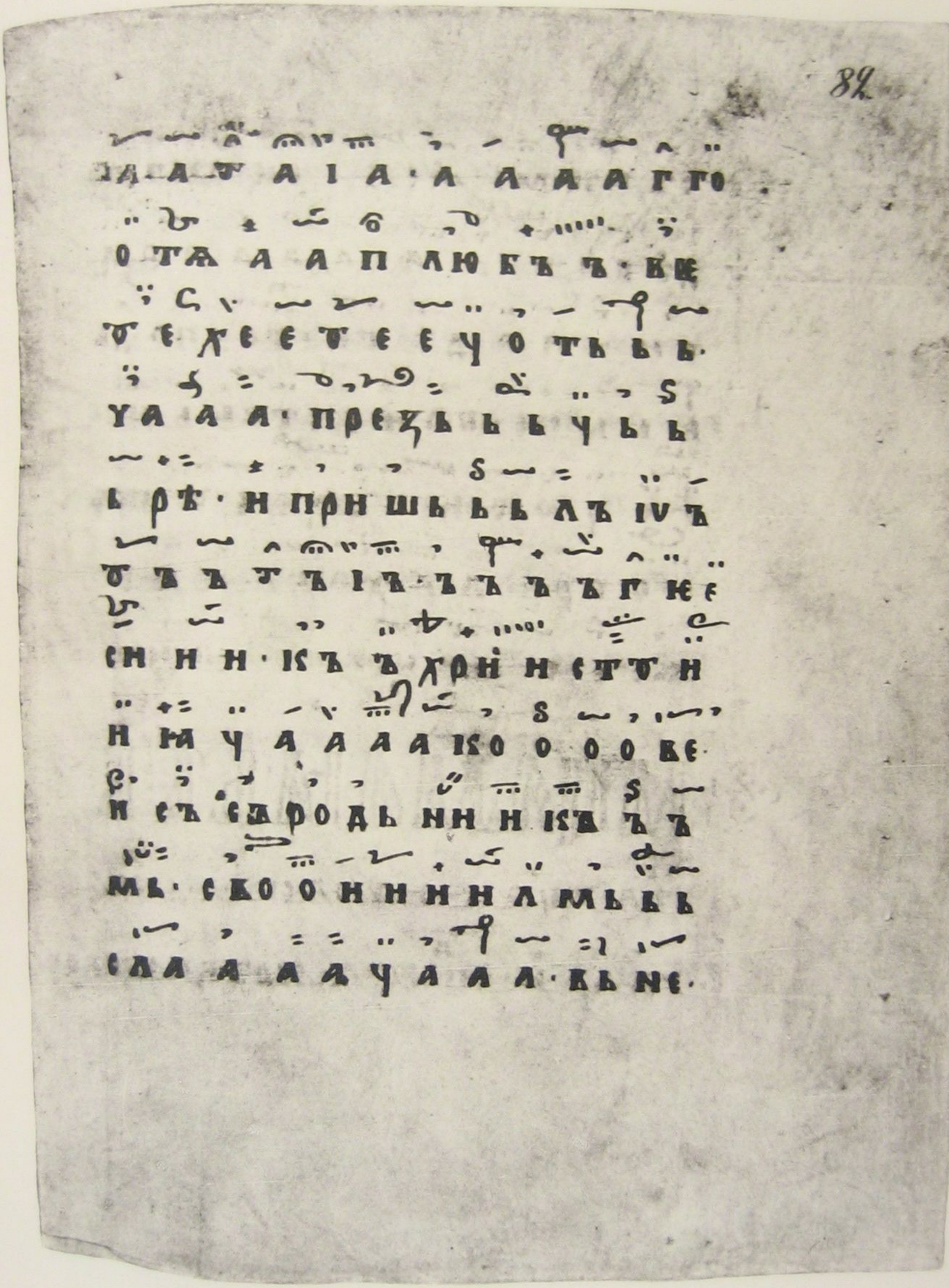



80
о хо хо хо ра а а ти · съ бв у
ра а · а а а а а въ ъ ъ л
е е бе · се ра у въ ъ во · сль
ь · ь ь ь ь у за а а а ми · ке
е е ее ю ли и и · кж ь ь ь ·
не е е ши · по о о · страда
у въ ъ же · кр ъ ъ · ъ ъ ъ
ъ · ви и и ю · хри и и ста ·
а а а · при и и и · ра а а тъ
и мо о о о ли · тва а а ми ·
ека а а те хе хе е л тво

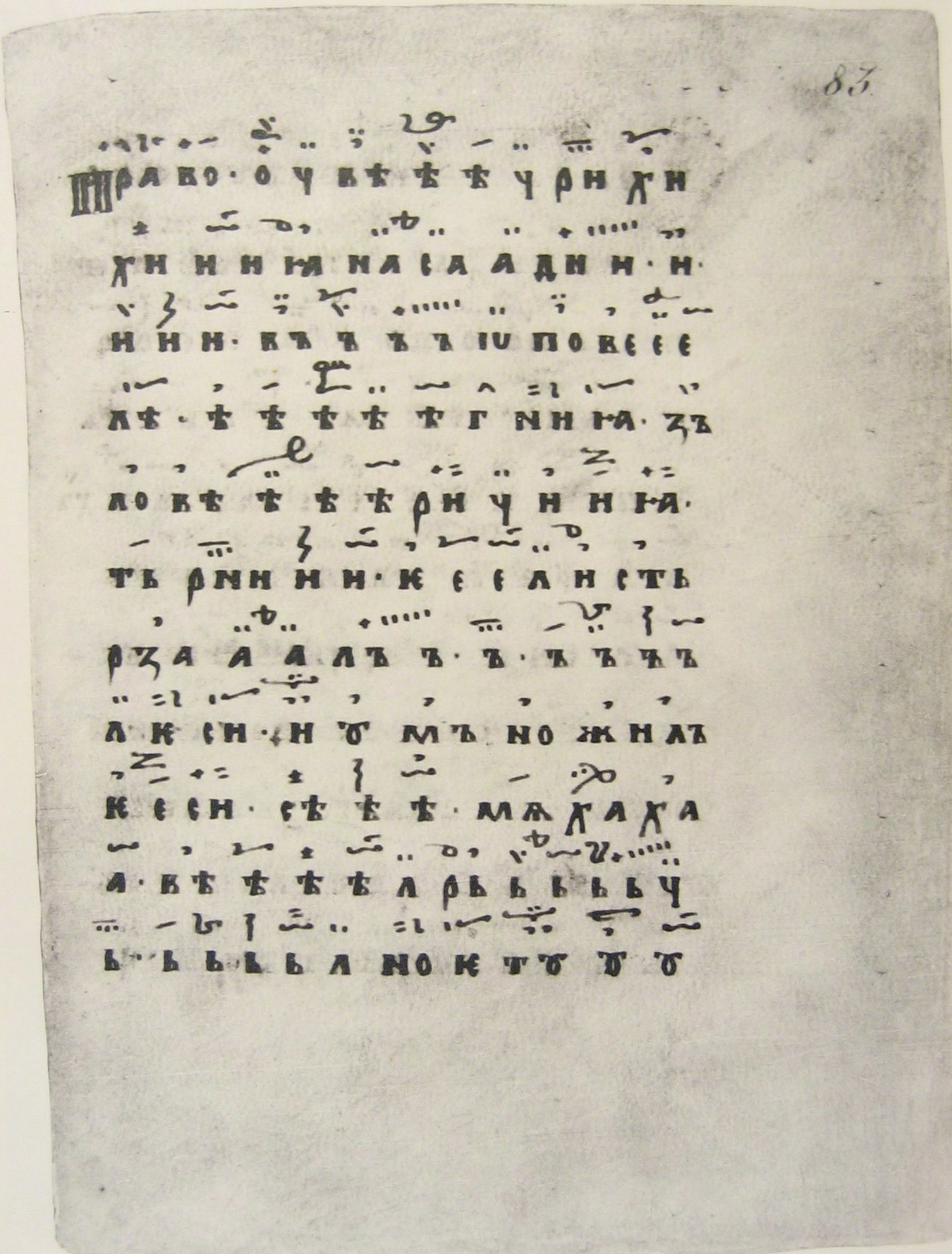

о о л н ми · въ е ѣ ѣ мъ
ъ ъ · да ж е е е ши · гр ѣ хо
о о · въ ъ ъ о ста а вле е
л е ѿ е е ч ни ю · мца ·
то · въ ке · ѕта · апла · маръ
ка · ко · гла · в · вышни
Съ выш н · ше ѿ е х е е ѿ е е
ч пр н н н мъ ъ ъ · бла
го да а а ч а а а ть · дѿ
хо о о вь г ь ѿ ь ь ѿ ь
і ь · ь ь ь г нѿ ѿ ю ѿ ѿ



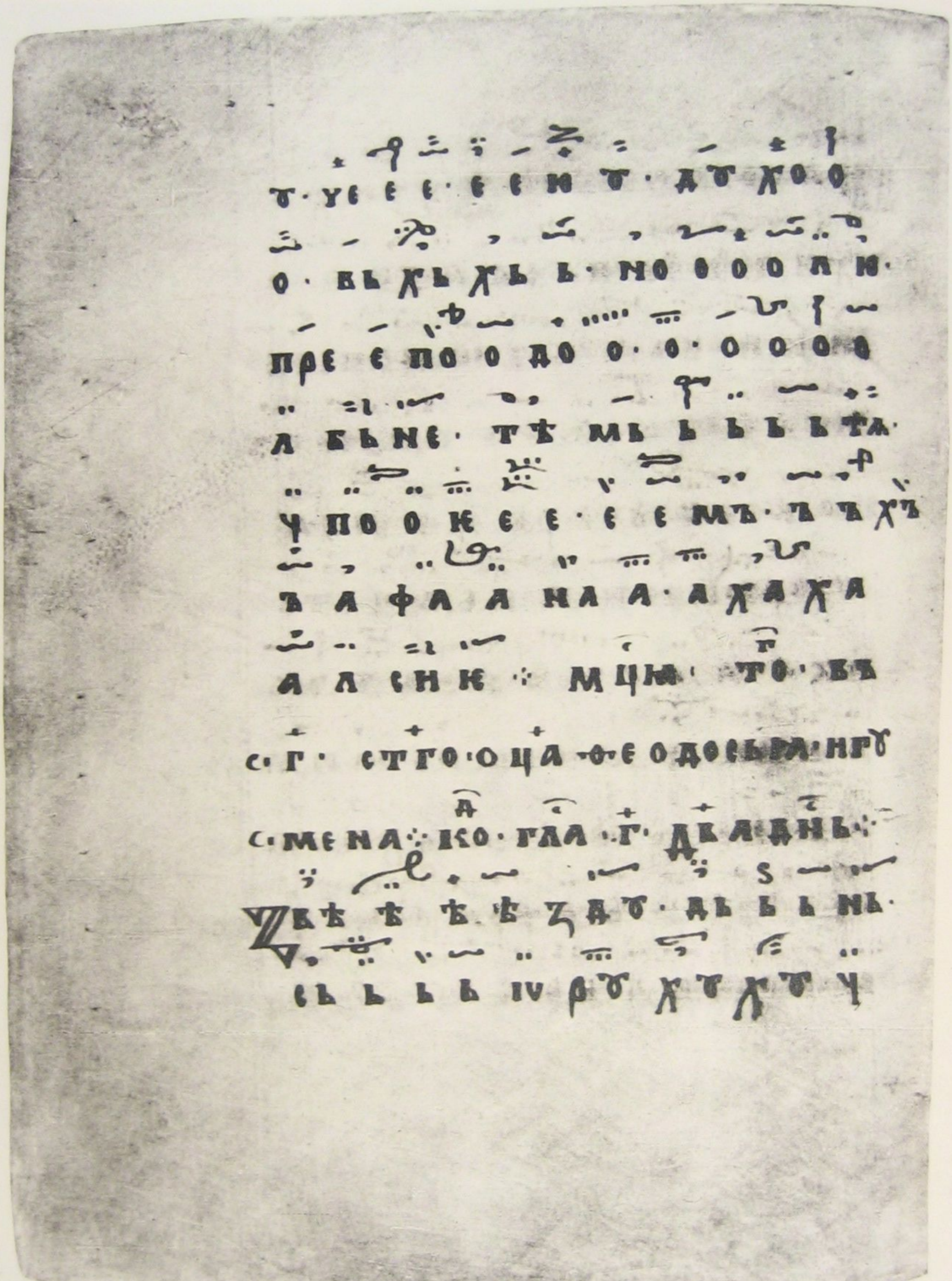

мца · то · къ
стаго апла · иакова
гла · к · по · вышних

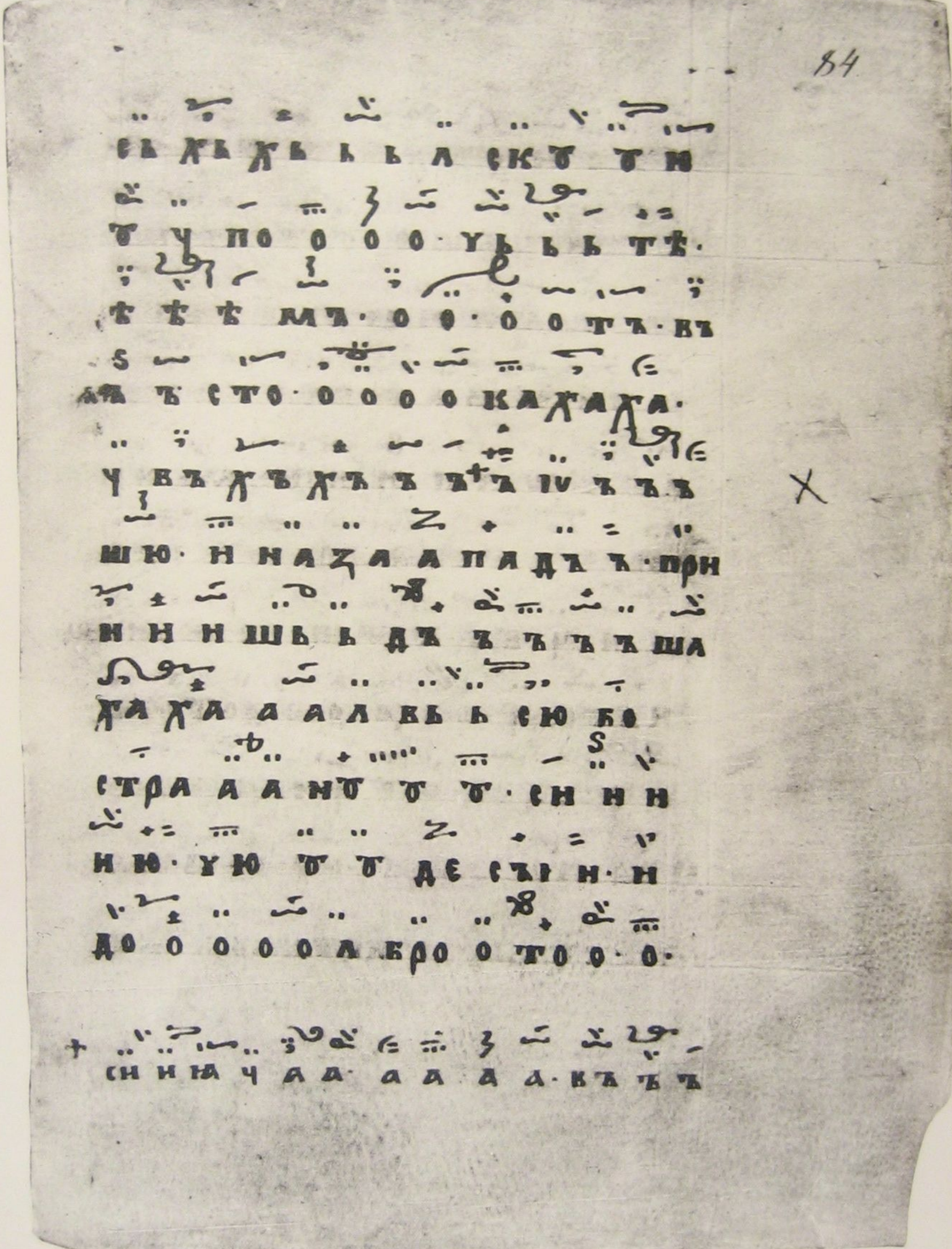


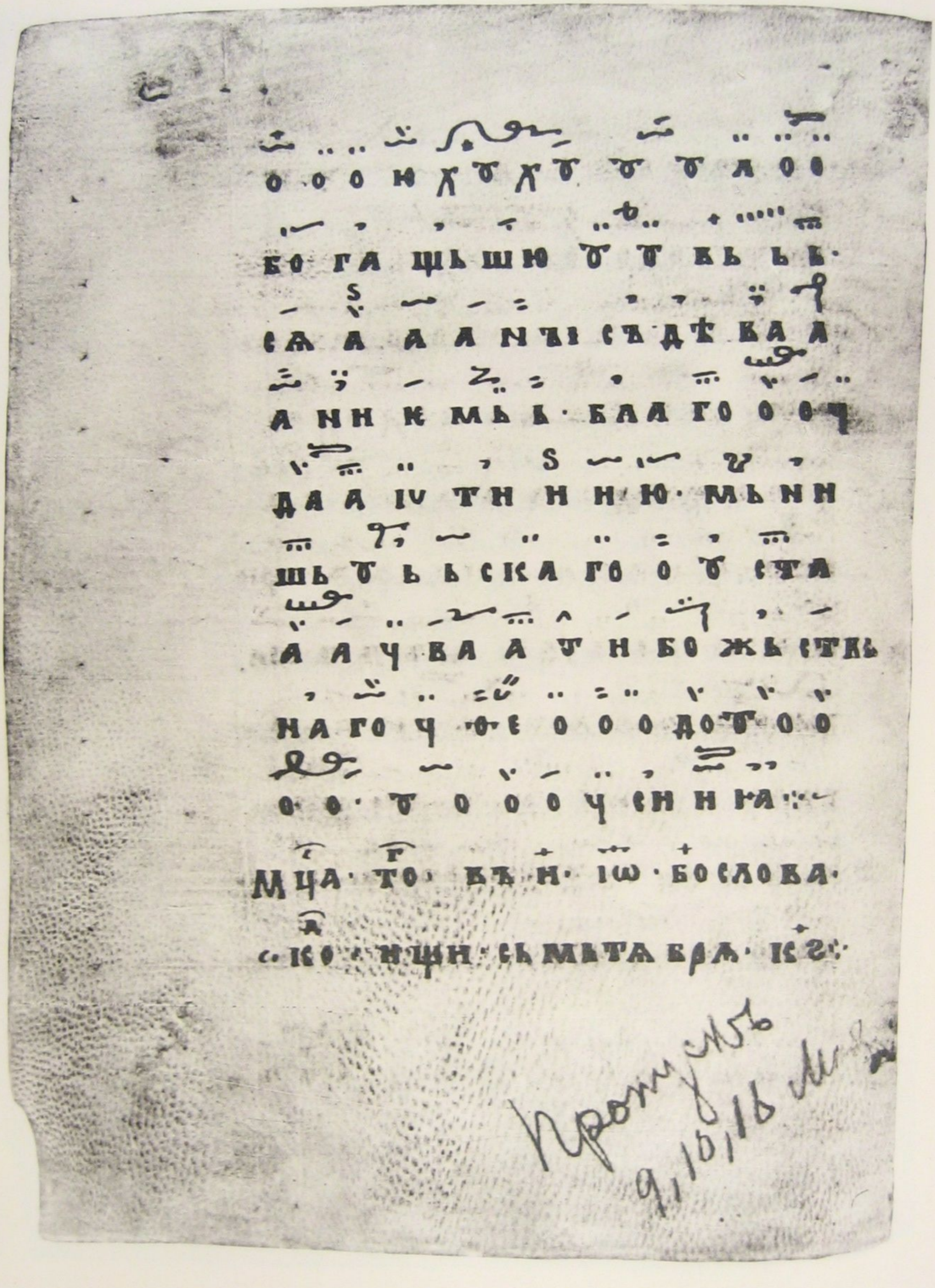

съ ни мь же е е е е а съ по
до би не ж а а а а а а л
ви и и а дѣ ти · го спо дь
ь ь ь не · бо же е стѣ ь но
МЦА МАИА ВЪ В

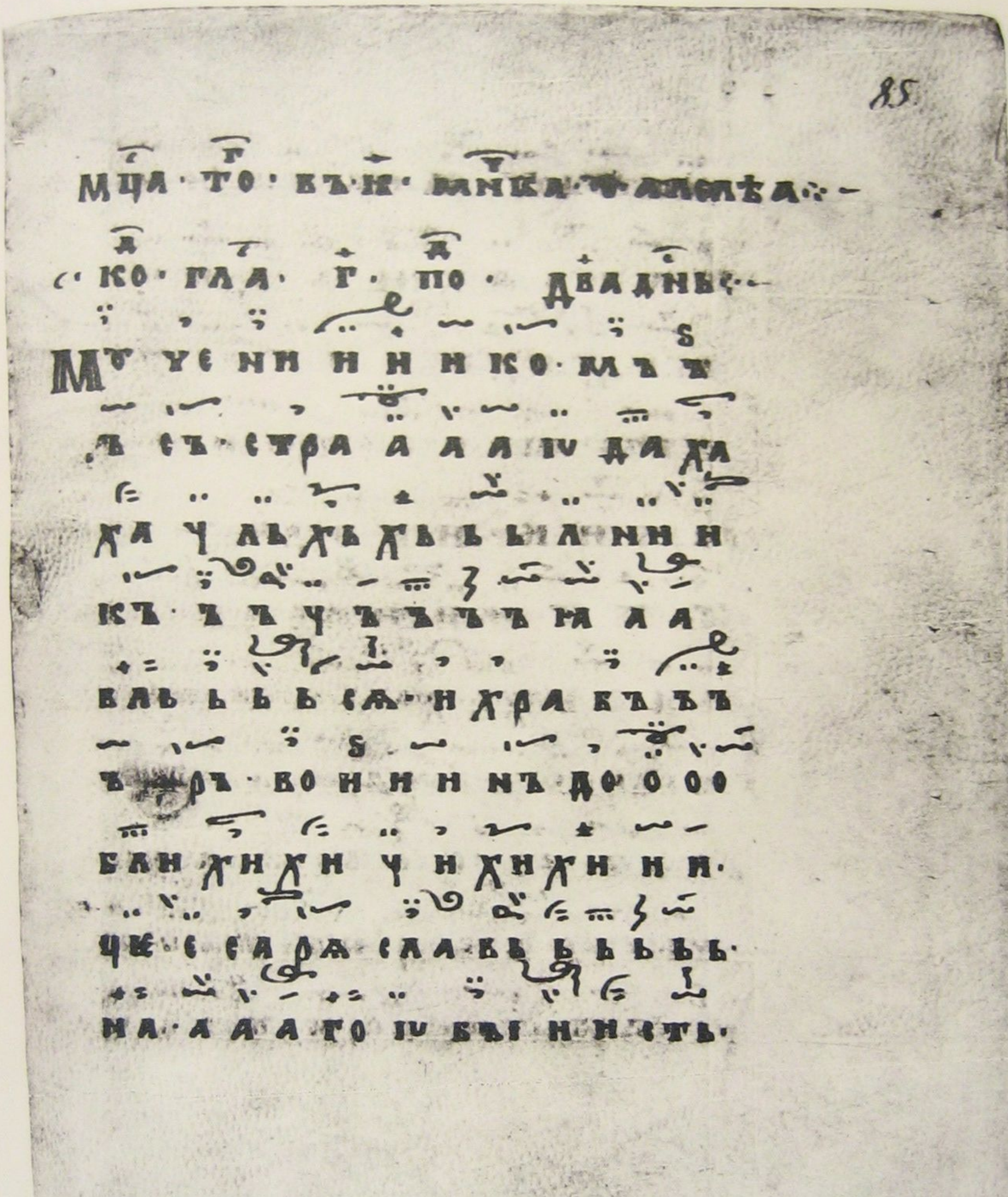

83
Шрако· оу вѣ ѣ ѣ ч ри хи
хи и и ия на са ади и· и
и и и· въ ъ ъ ъ ю по ве е е
лѣ· ѣ ѣ ѣ ѣ ѣ г ни иа· зъ
ло вѣ ѣ ѣ ѣ ри ч и иа·
ть ри и и и· ю е е л и сть
рза а а лъ ъ· ъ· ъ ъ ъ
а ю си· и ѹ мъ но жи лъ
ю е си· сѣ ѣ ѣ· ма а ха ха
а· вѣ ѣ ѣ ѣ а рь ь ь ь ь ч
ь· ь ь ь ь а но ю т ѹ ѹ ѹ

3v

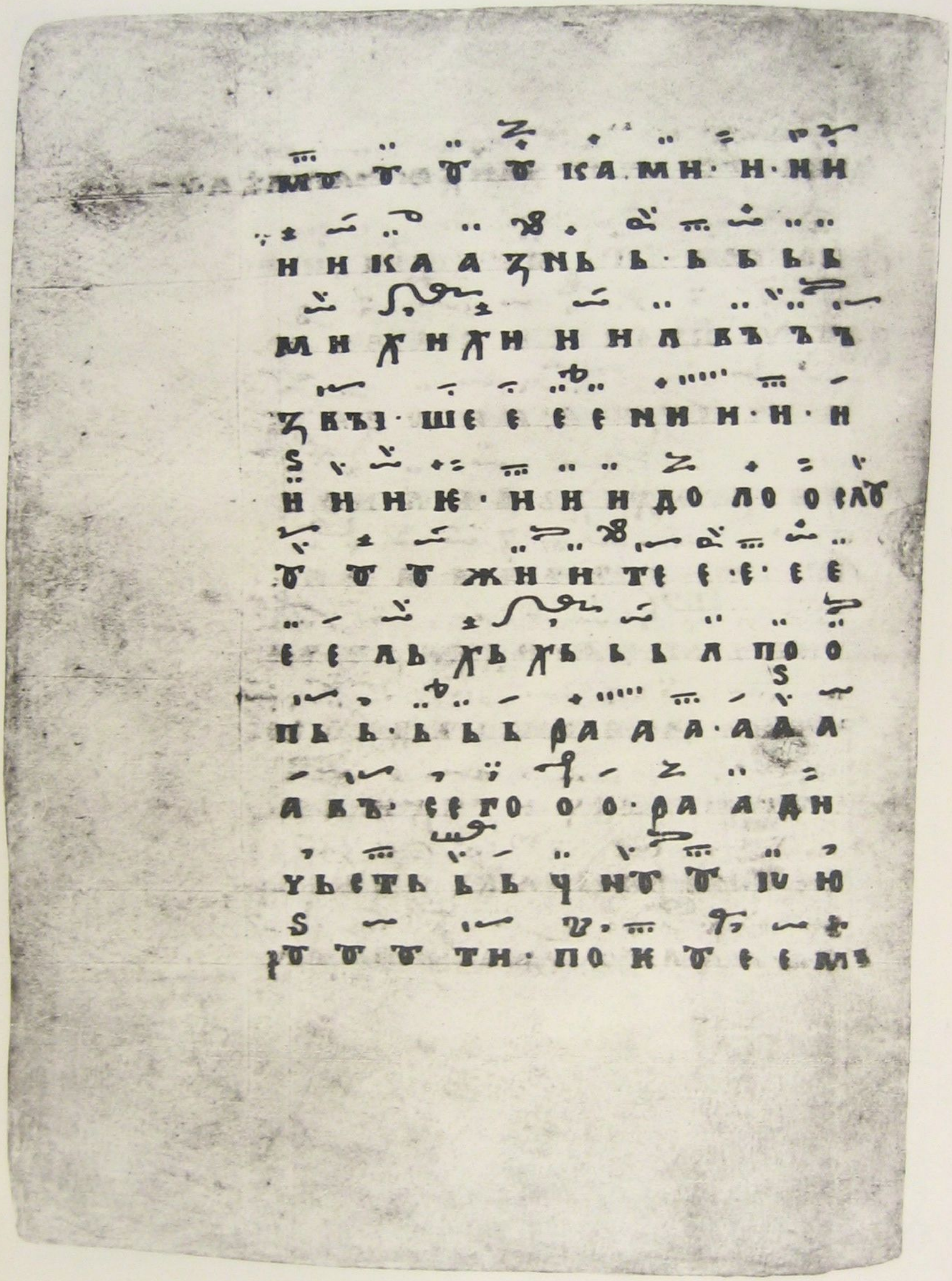


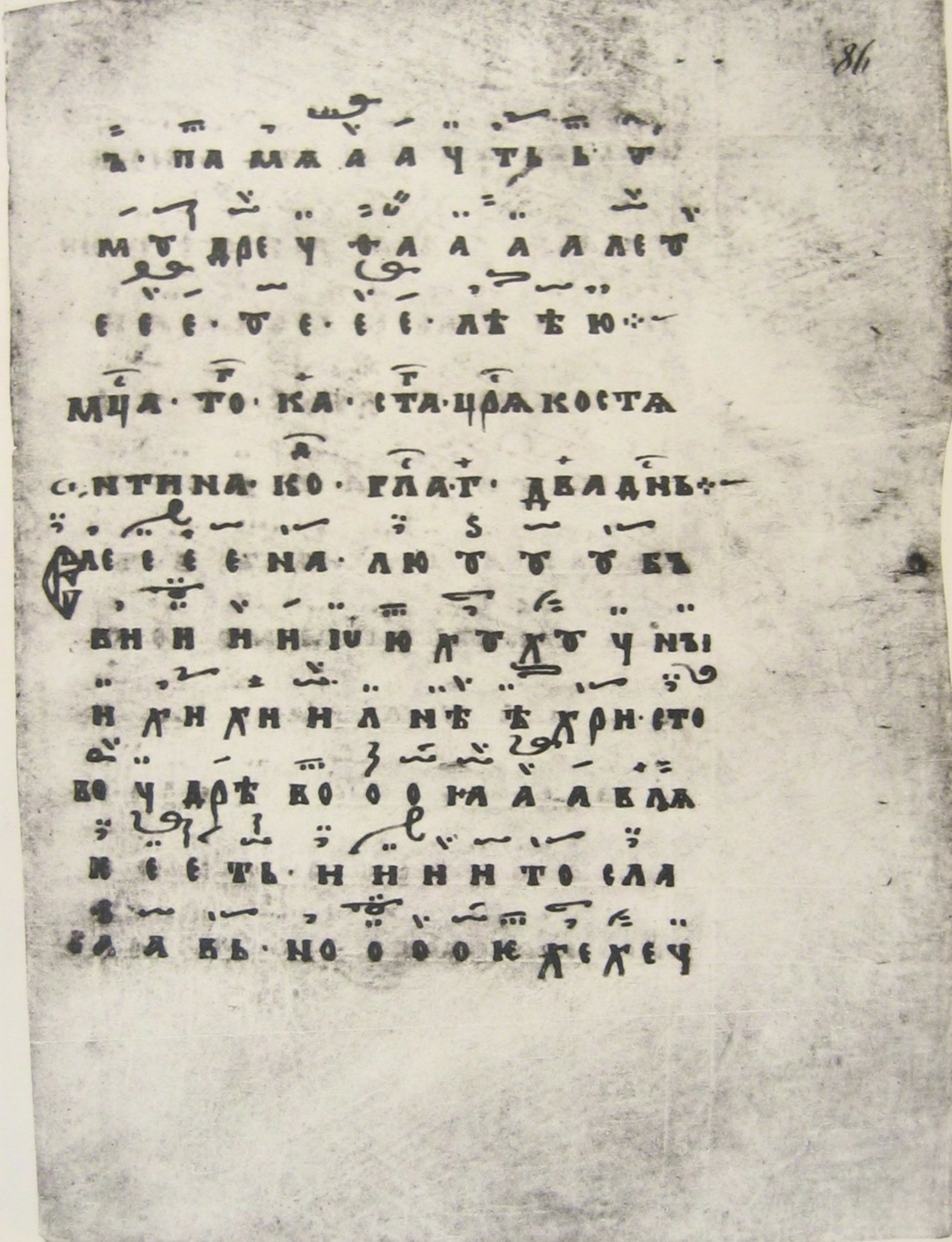




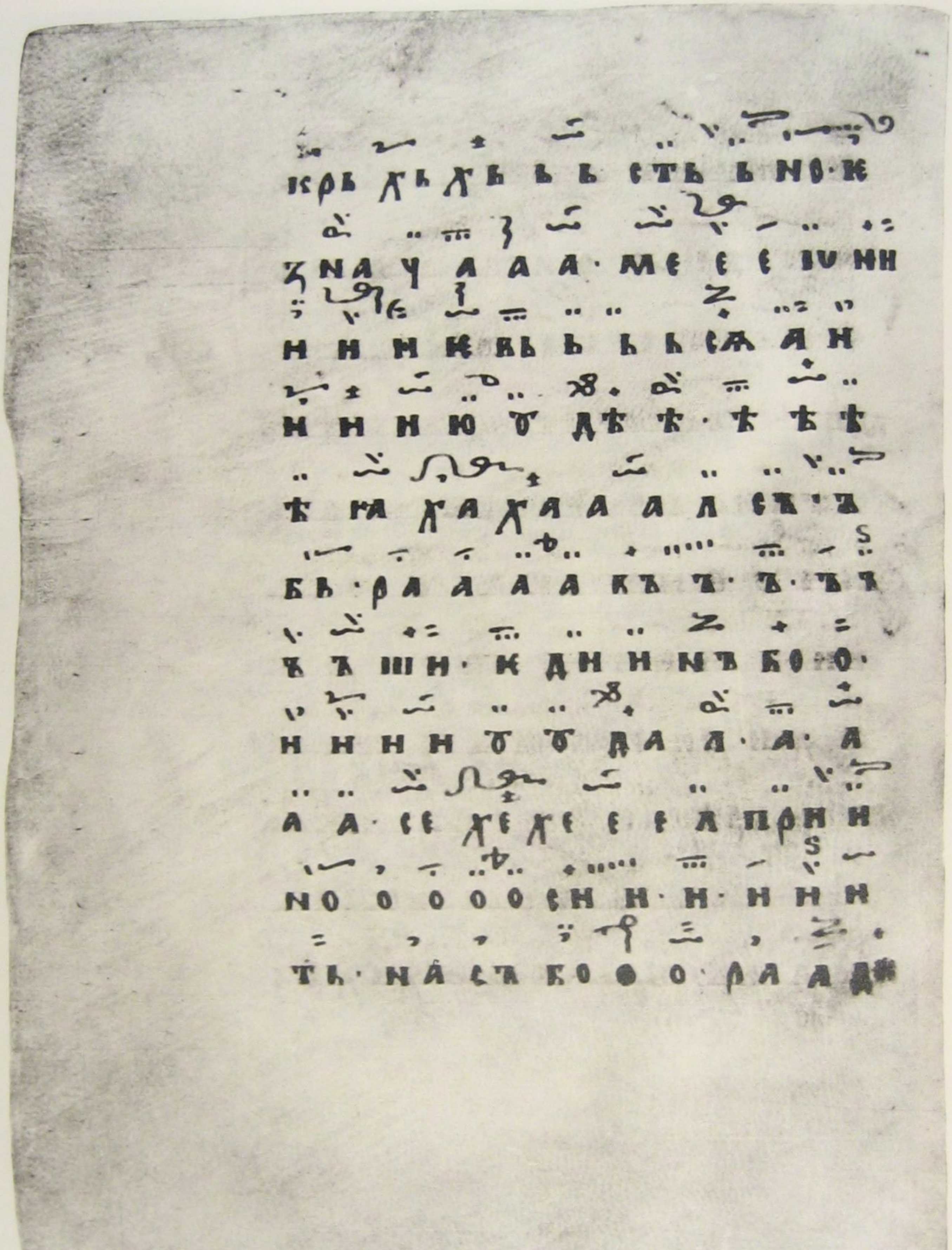


5v





6 v



87

и · ꙗ а а ч вн н іѵ н н

н са · зна ме нн ѡ н н

ѥ є · ке лн н н ч ѥ є ѿ пре

бѣ ч ꙋь ь ь нъі ѿ н н

н · ѿ н н н ч бо о гъ ⁘

(·Х·) мца · ноꙗнна ·

с · въ и̇ · пре несенніе мощь

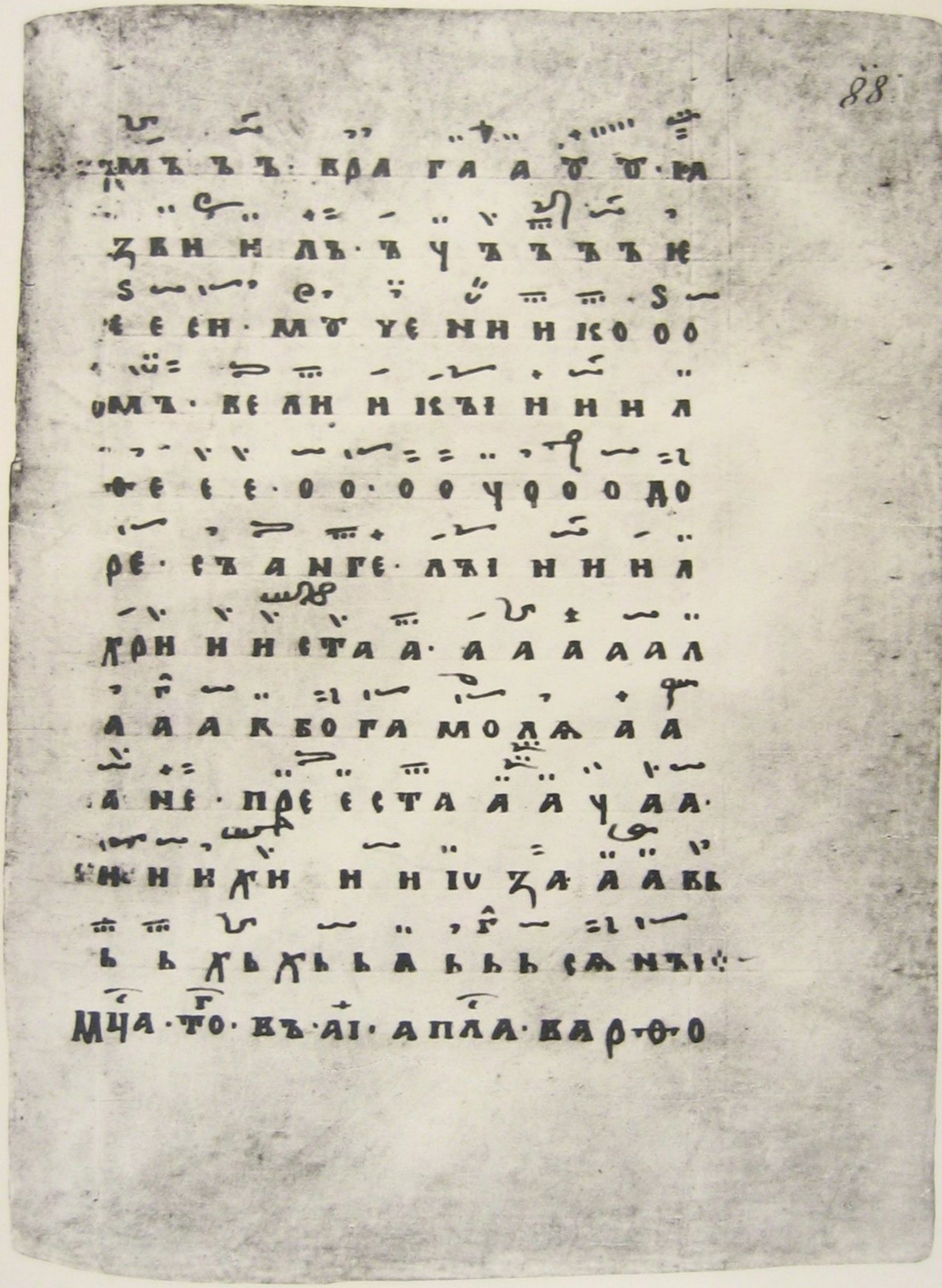
с · мъ · єтамꙋнка · ѳеодо

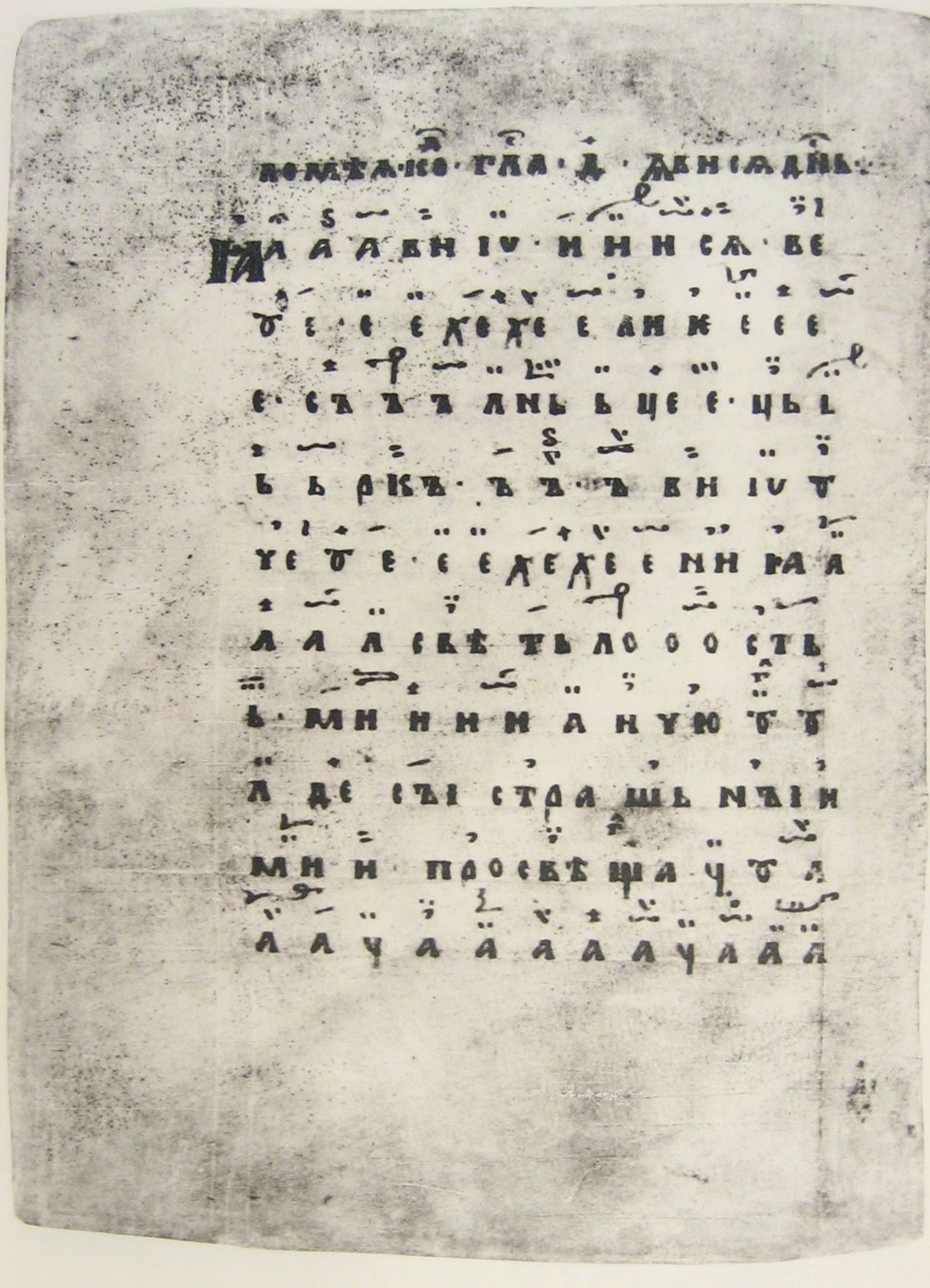
с · ра страт нла та · сегопа

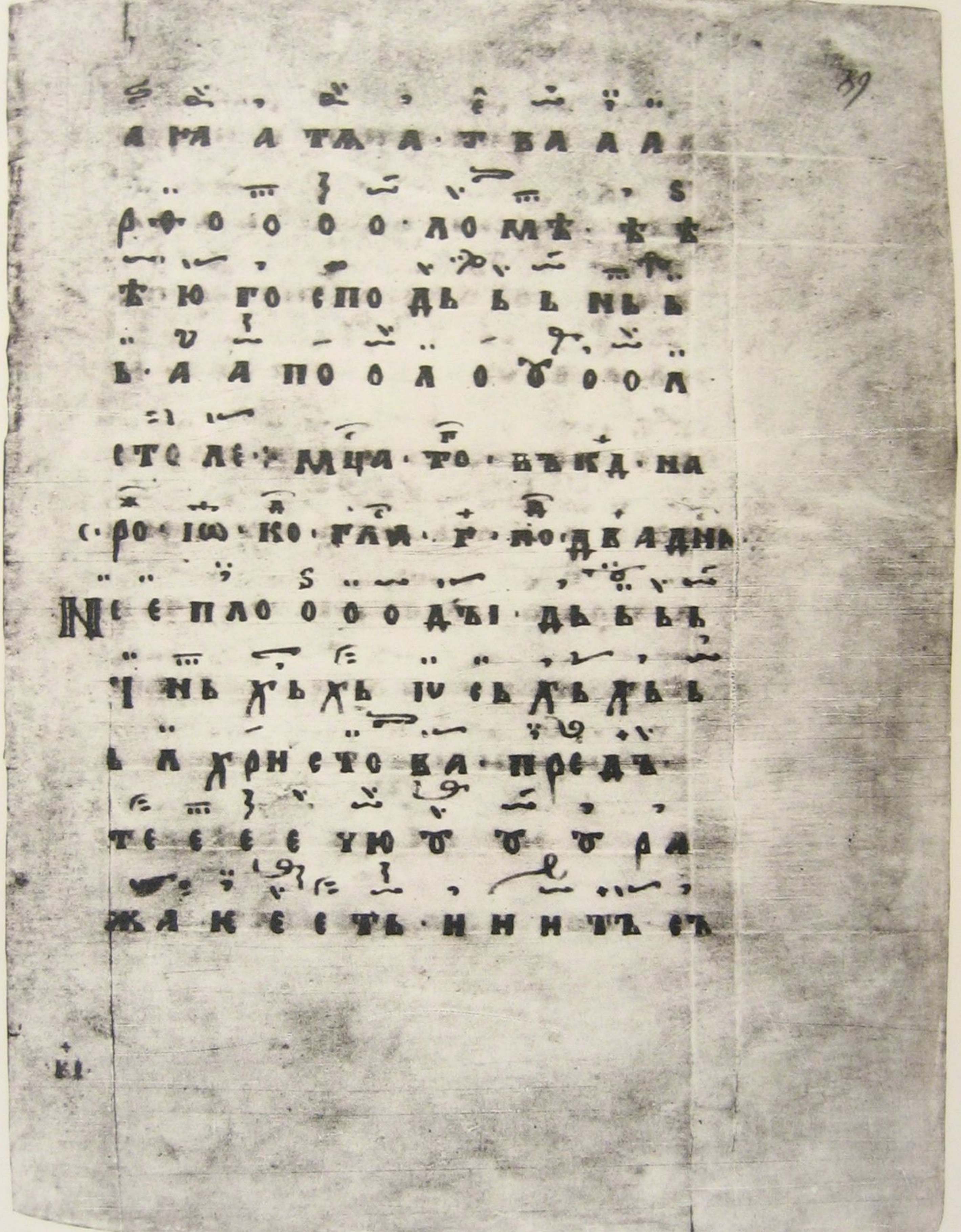
с · ма · нвъ · а · не · по ⁘

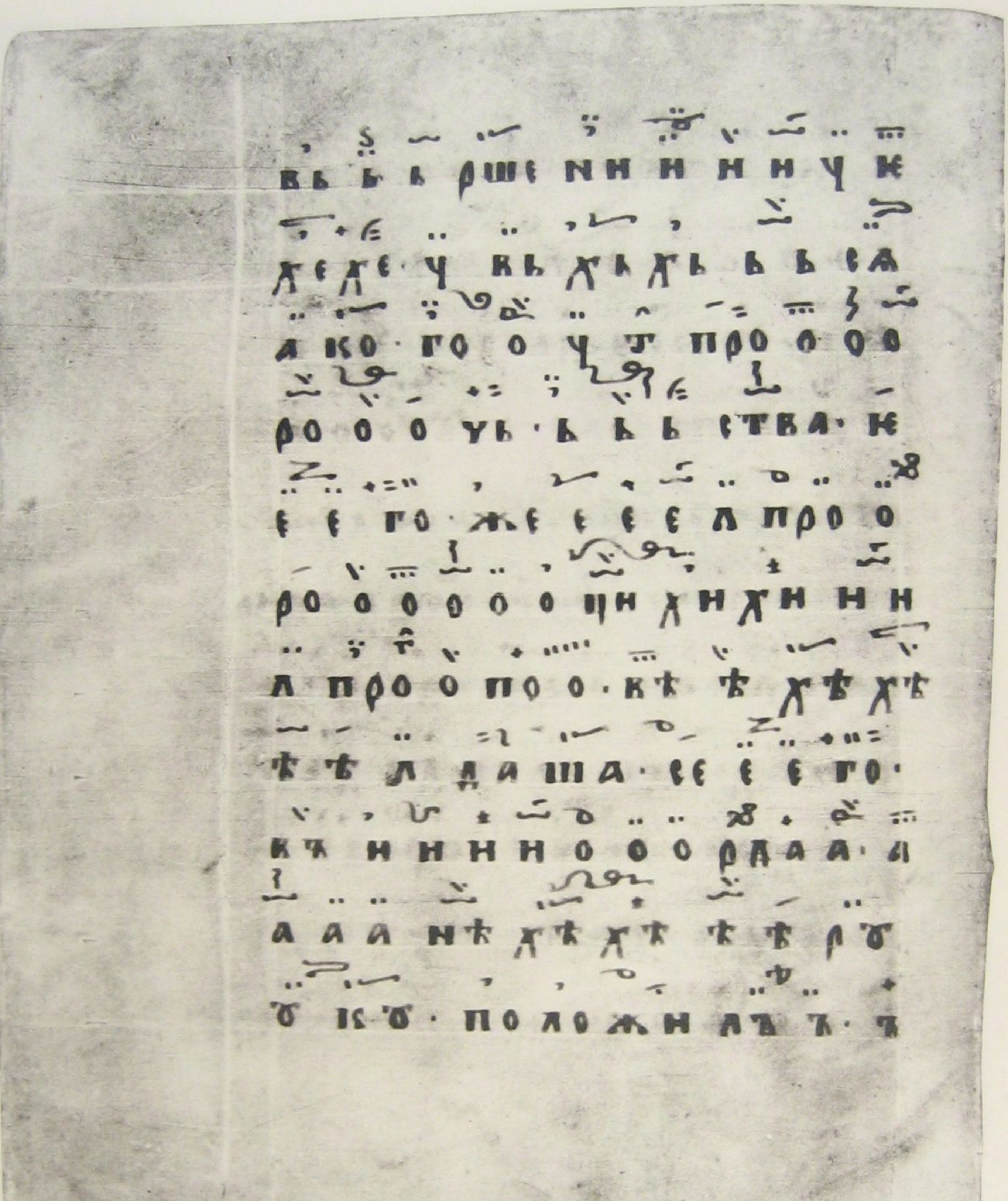
ко· гла· в· по· вышнихъ

Мѹ жь ствѣ ъ· мь о ь хъ ь
о ь ь ч до о о ша а а
въ вѣ ѣ ѣ ч ѣ ѣ ѣ ро· ю
въ ъ ъ акъ г са о а а
о а і а· а а а а г ю е сн
н н· п· н· бо жь ствѣ ъ нъі
о н хн н н о н н ч кръ ъ ъ·
с тъ ъ ъ· о ѥ пѣ ѣ ч ша ь
ь но· въ ъ ъ спрн ю н нн
н о н і н· н н н н г н н

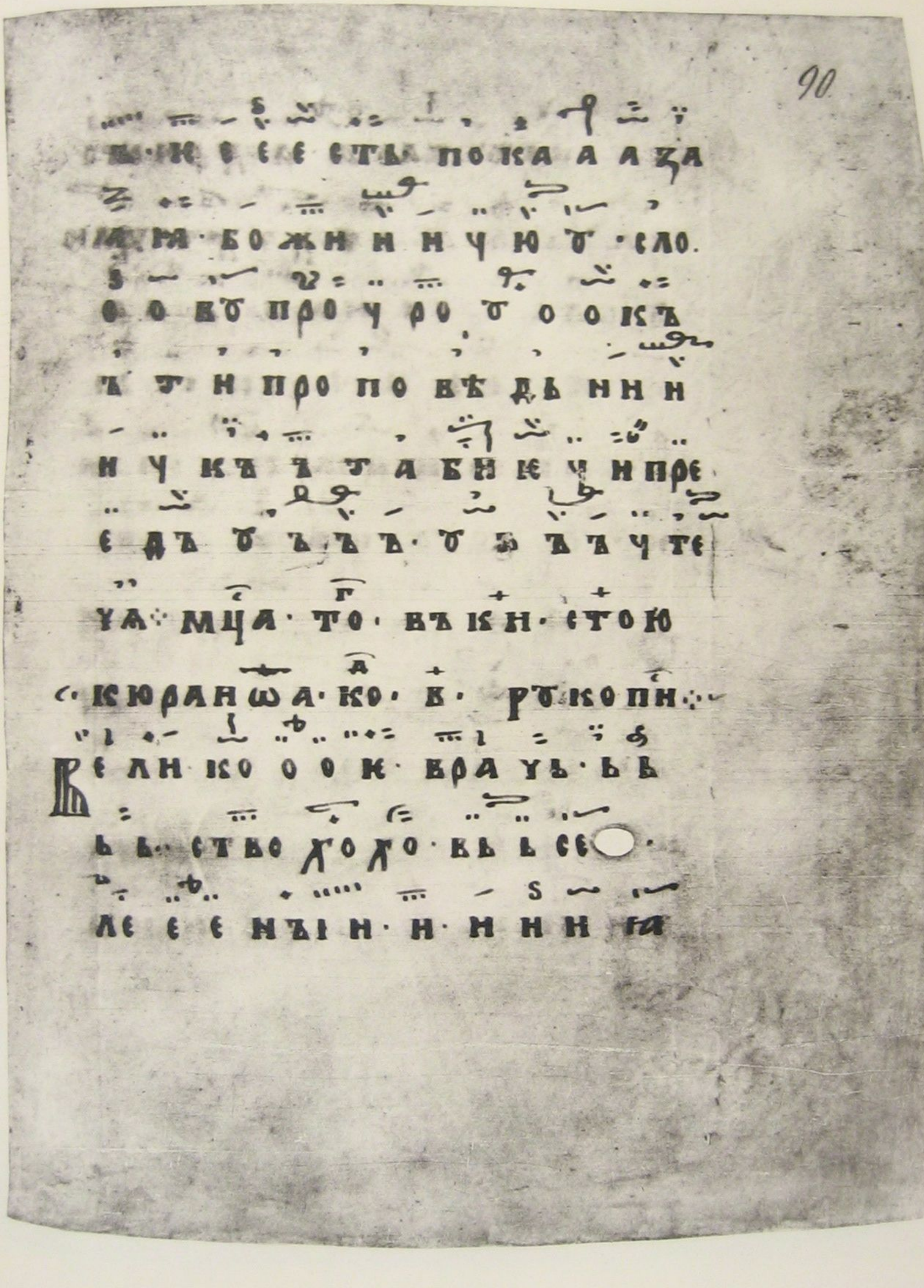

88
мъ ъ ъ· вра га а ѿ ѿ· ка
зви н лъ· ъ ч ъ ъ ъ ъ ю
е е ен· мѿ че н н н ко о о
омъ· ве ли н кы н н н л
е е е е· о о· о о ч ф о о о до
ре· съ анге· лы н н н л
хри н н ета а а· а а а а а л
а а а к бо га мо л а а а
а не· пре е ста а а ч а а·
н н н дн н н ю за а а вь
ь ь хь ь хь ь а ь ь ь са мъ
мча· то· въ аі· апла· вар ѳ о


помѣꙗко · гла · д · двнсꙗдн ·

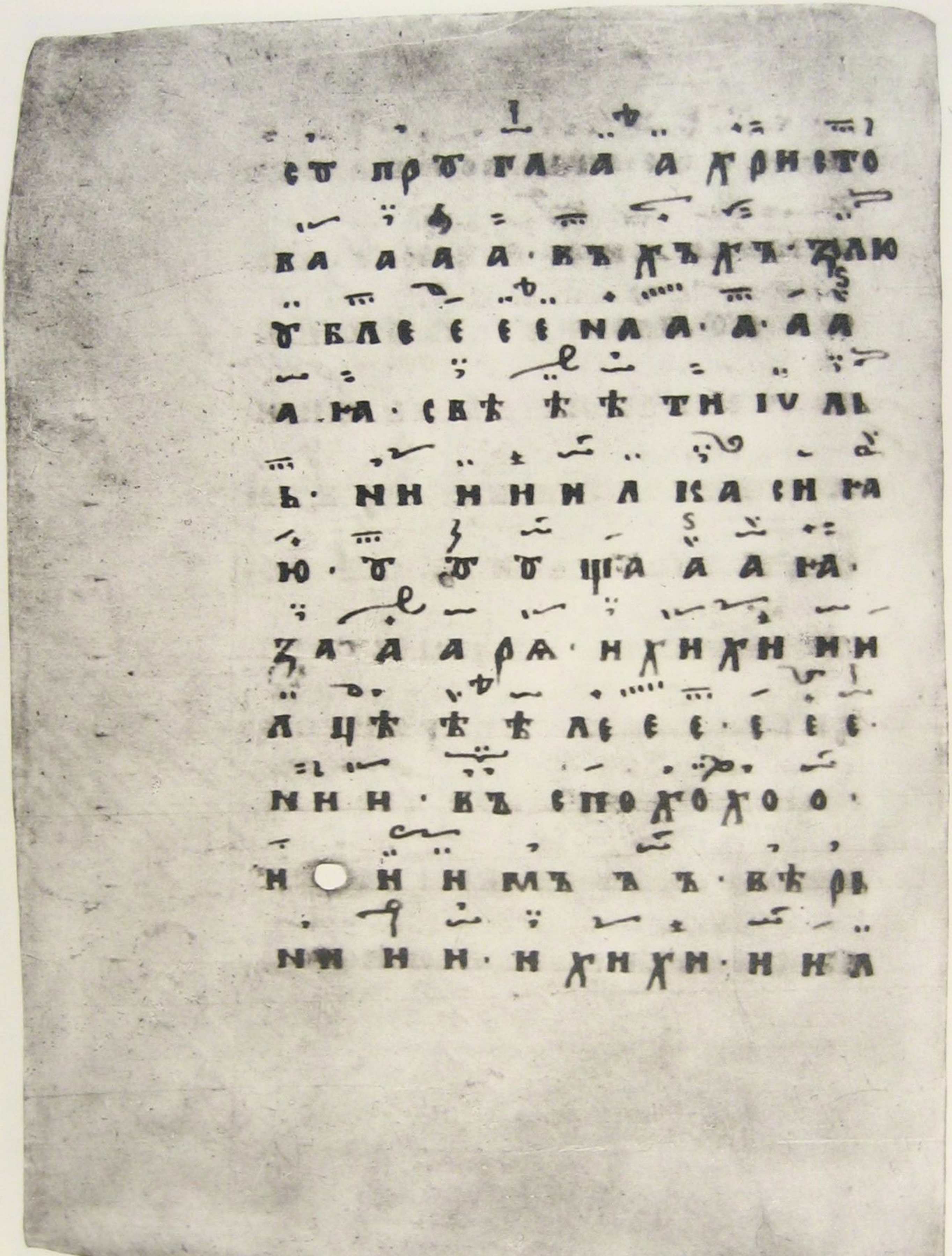


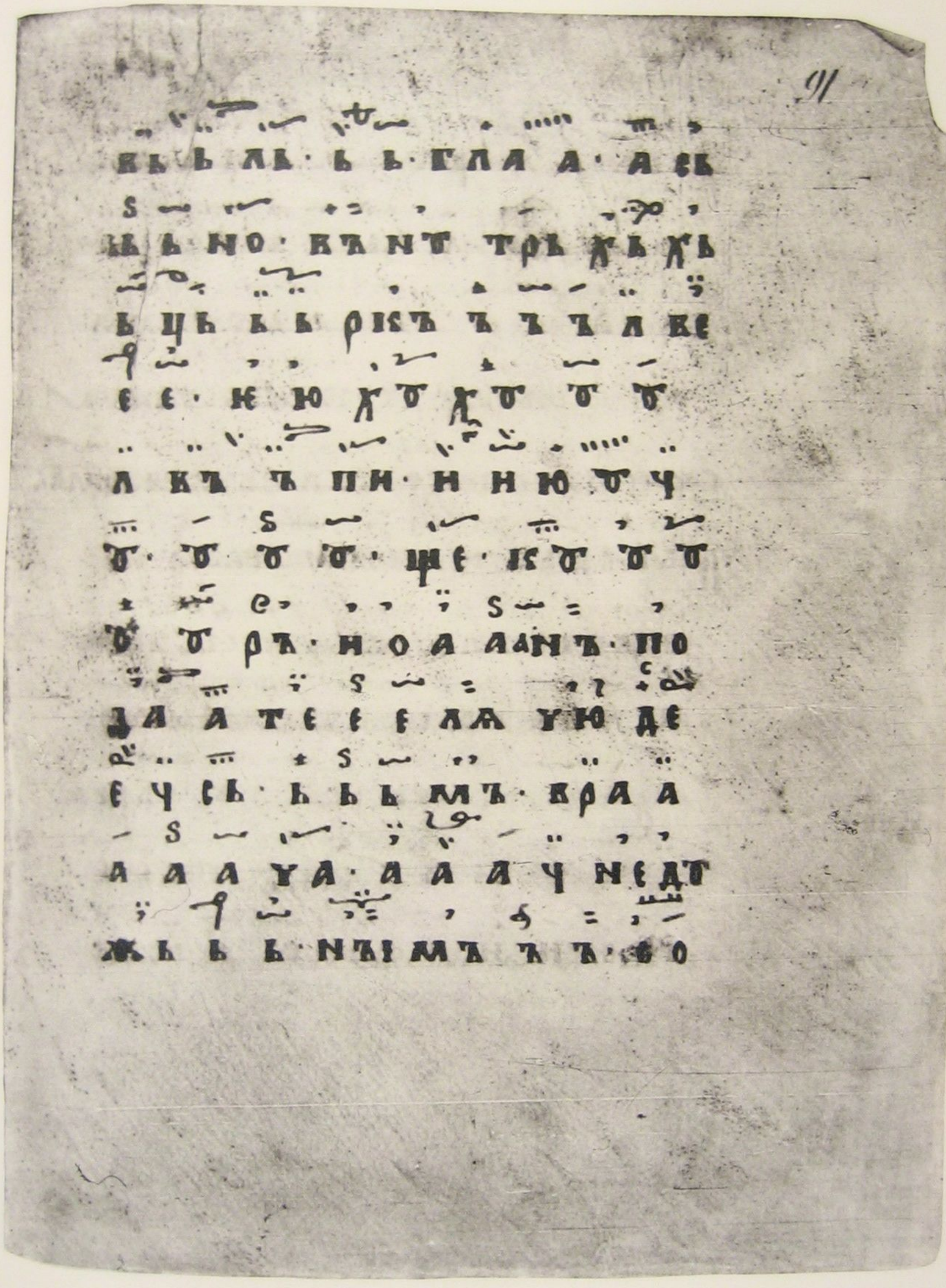


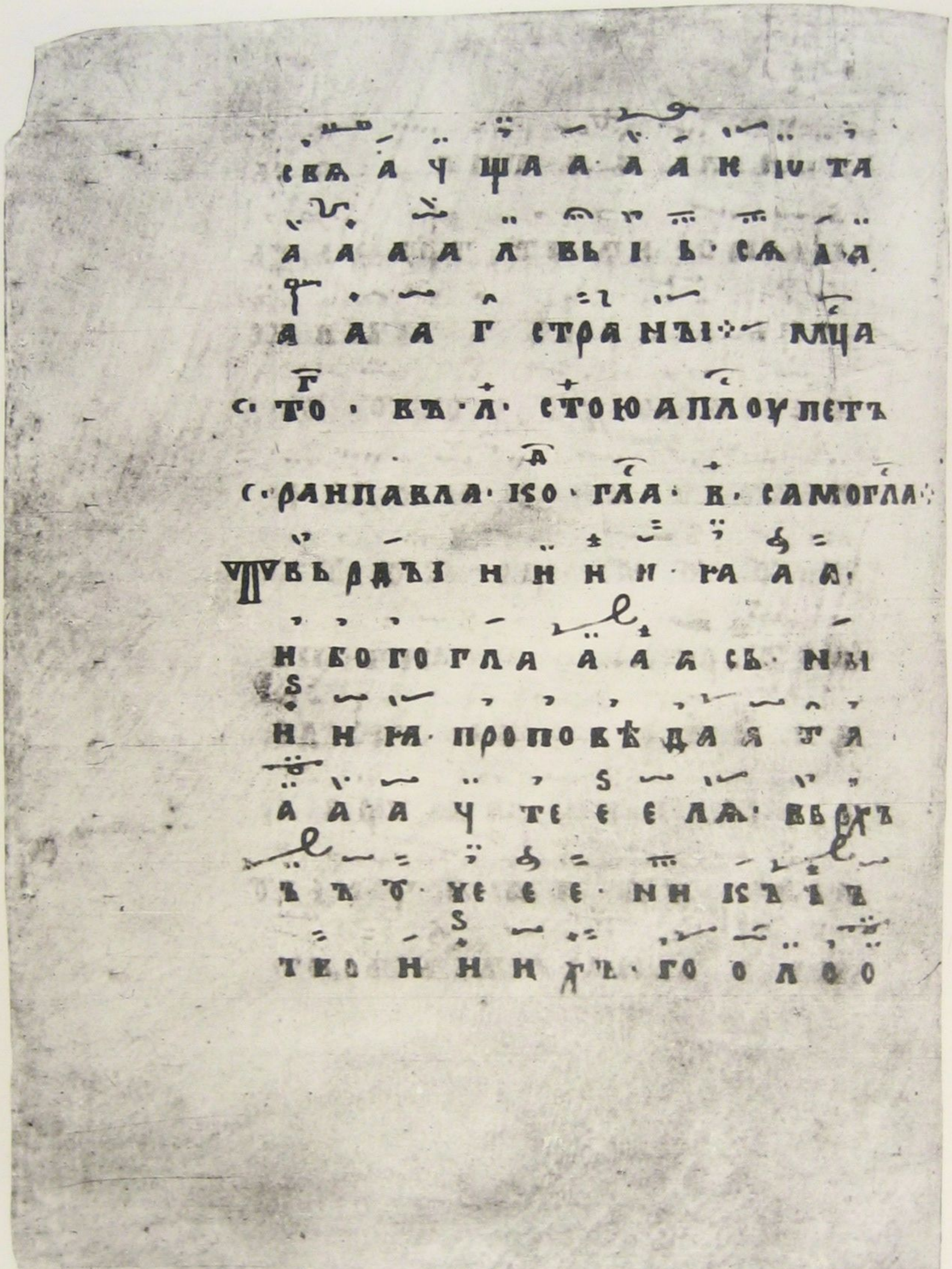
вь ь ь рше ни и и и ч к
же же ч вь жь жь ь ь са
а ко· го о ч т про о о о
ро о о уь· ь ь ства· к
е е го· же е е е а про о
ро о о о о о о щи хи хи и и
а про о о по о о· кѣ ѣ хѣ хѣ
ѣ ѣ л да ша· ее е е го·
къ и и и и о о о ра а а· а
а а а нѣ хѣ хѣ ѣ ѣ р ѹ
ѹ кѹ· по ло жи а ъ ъ· ъ

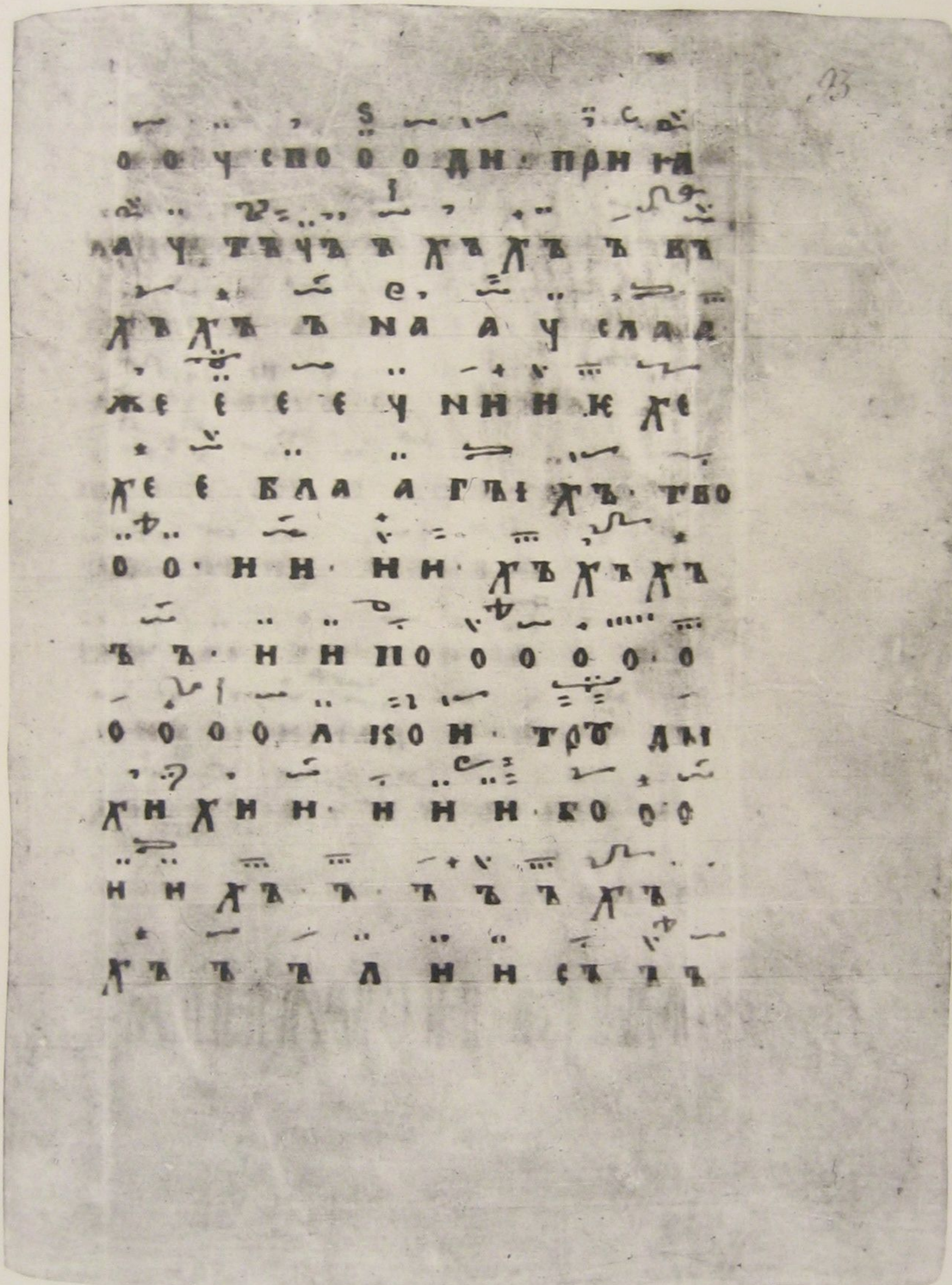


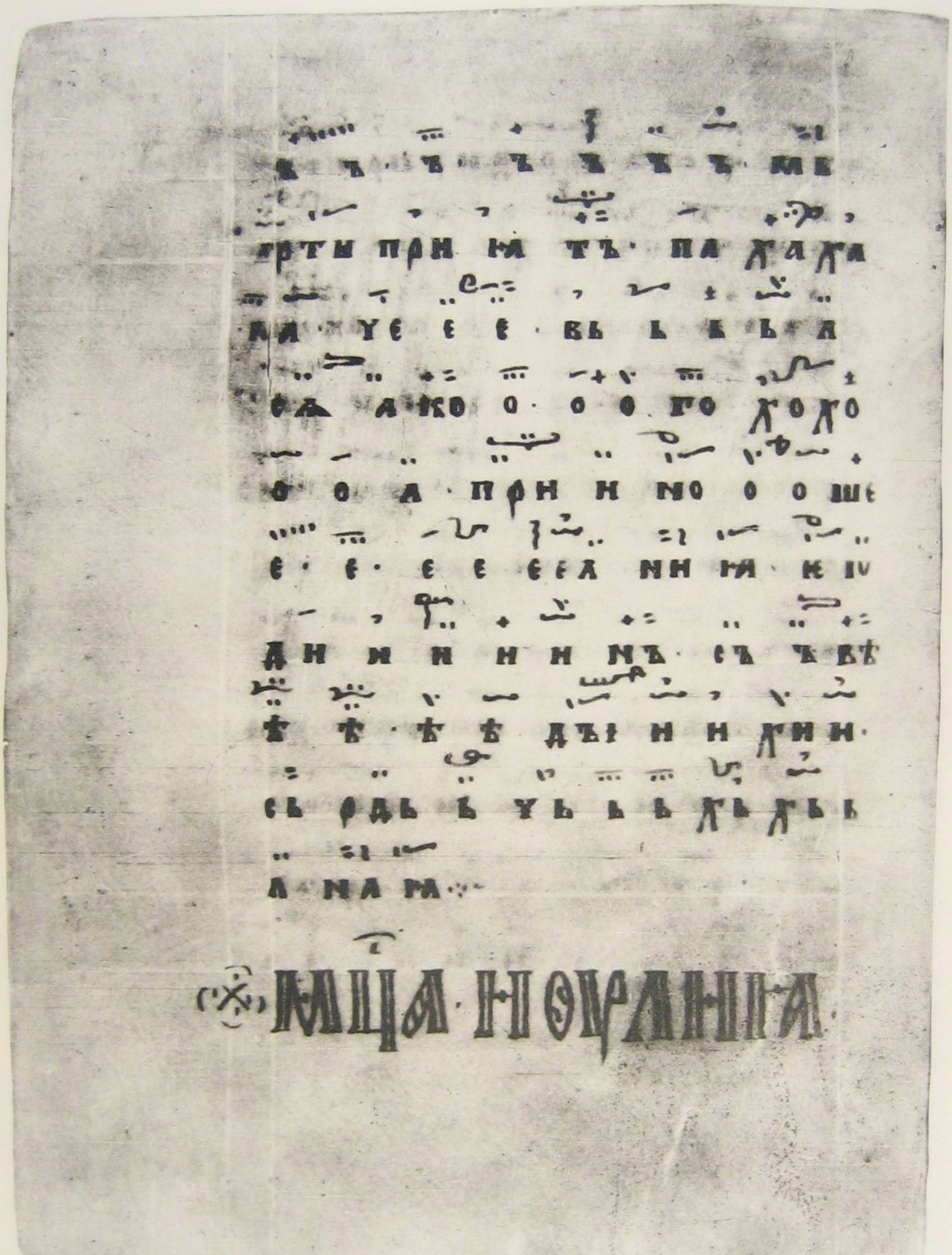
ov

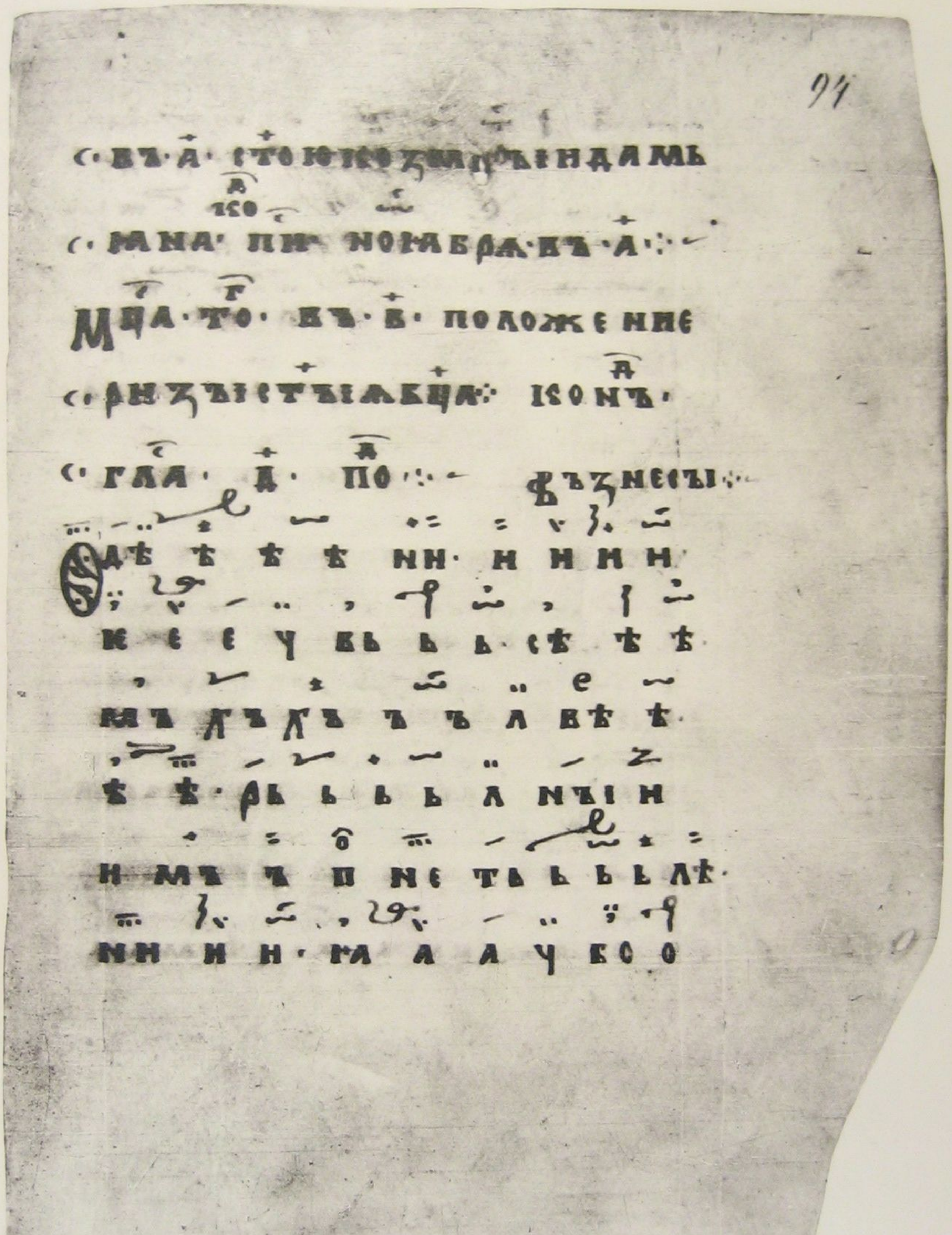


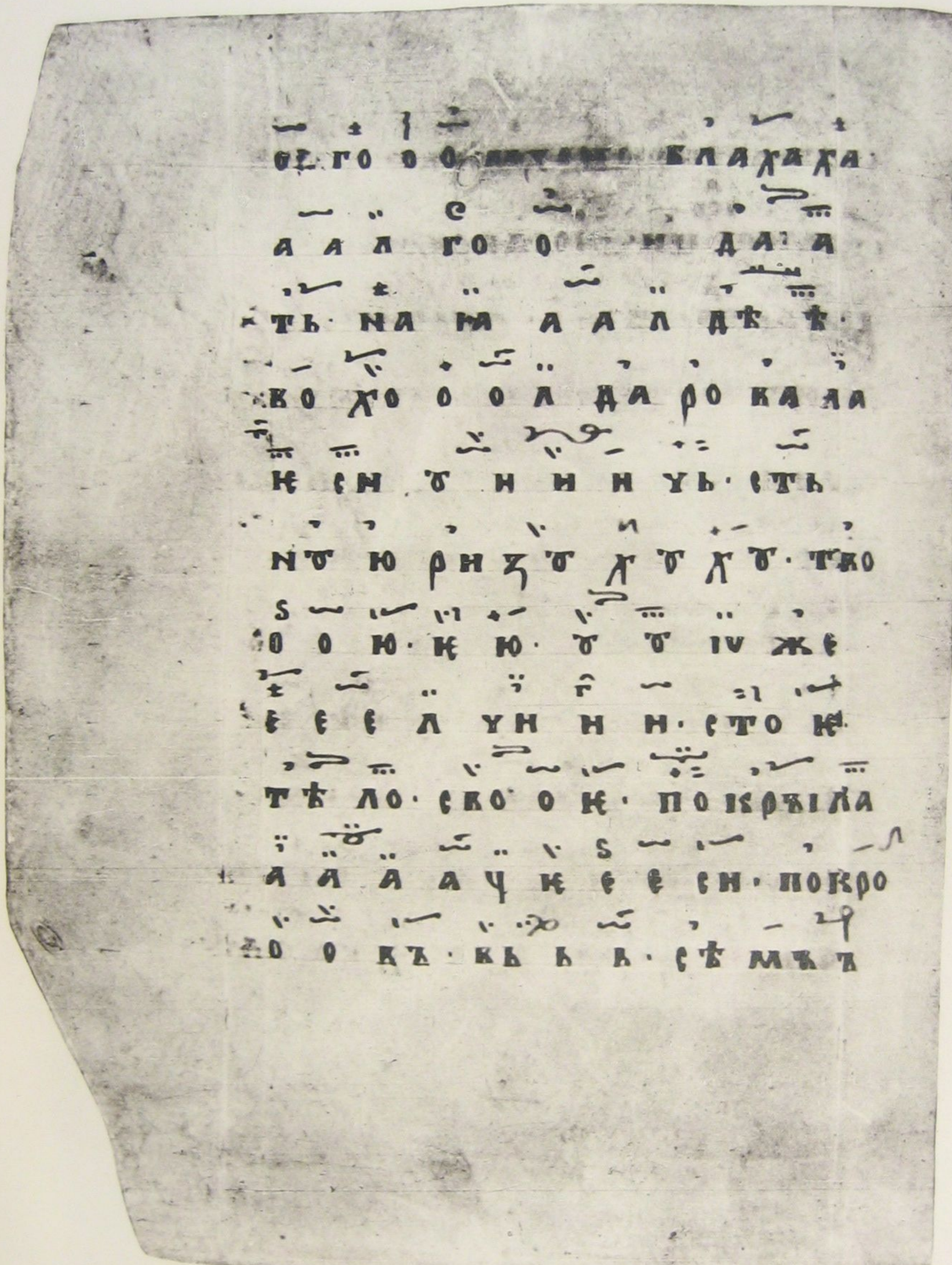



свѧ а ч ща а а а и ю та
а а а а л вь і ь сѧ а а
а а а г стра нъі лица
с то къ л стою аплоу петъ
с ранпавла ко гла в самогла
Тверды и и и га а а
и богогла а а а сь ны
и и ка пропоке да я та
а а а ч те е е лѧ вьсѣ
тес и и и хъ го о л о о



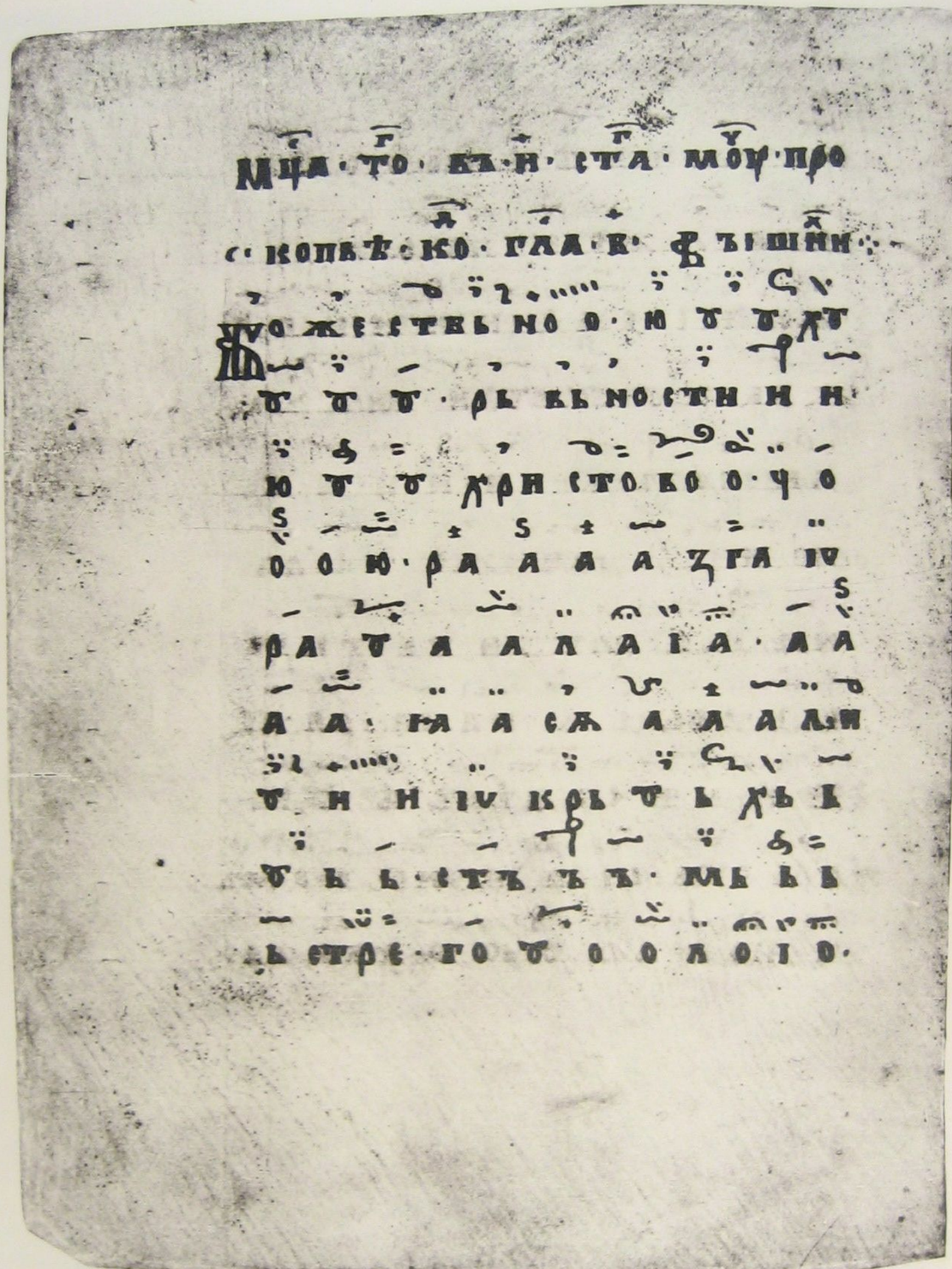


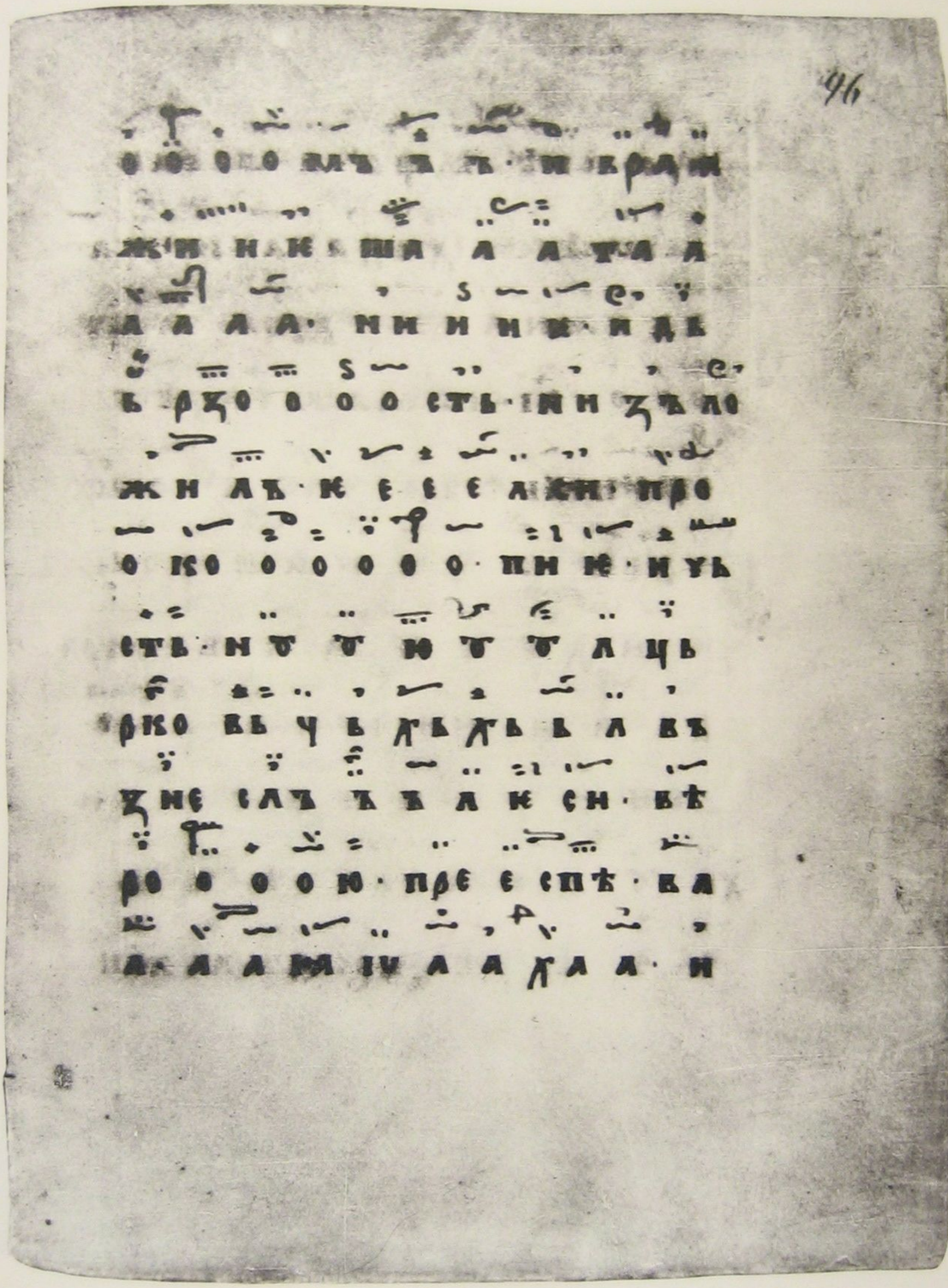


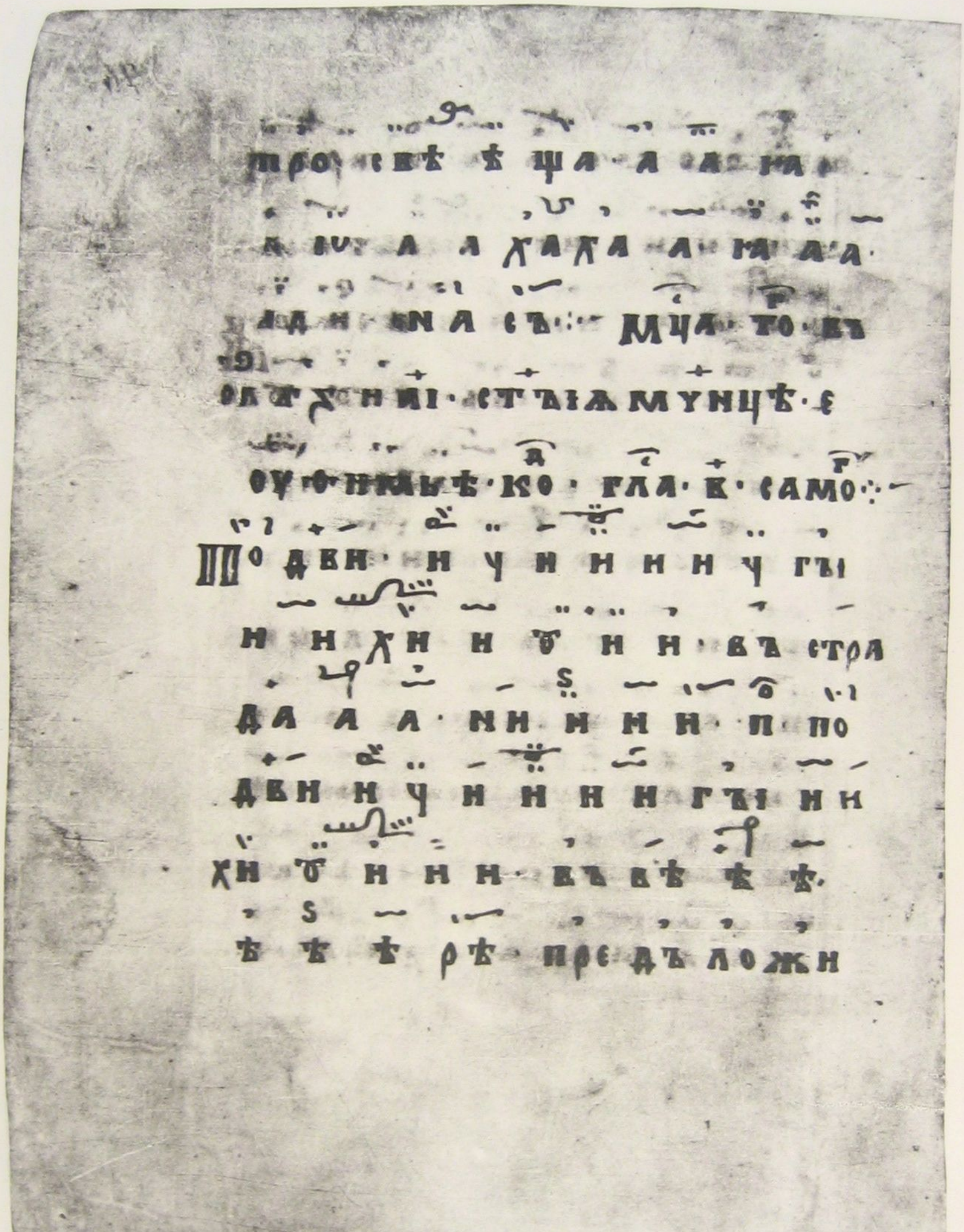


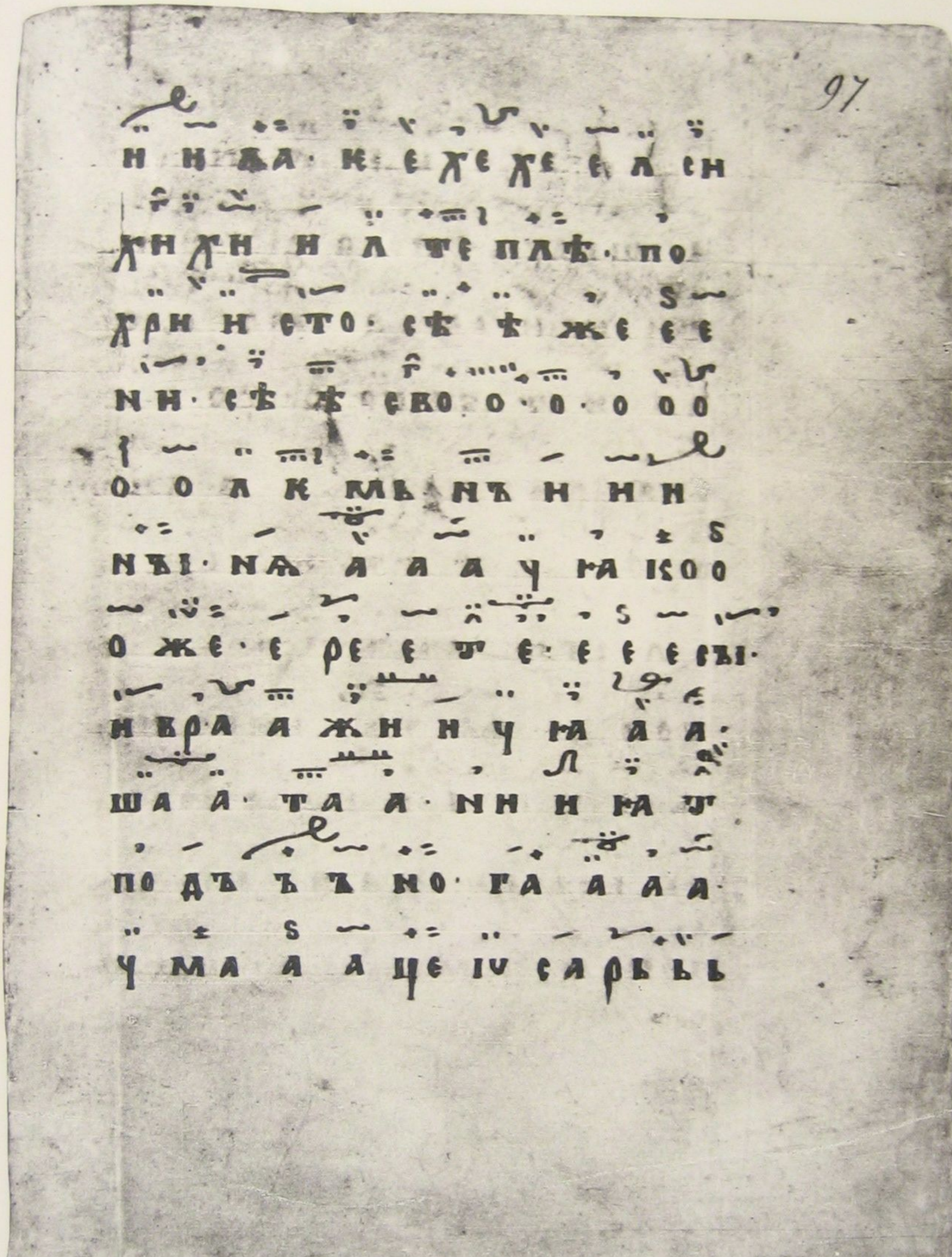
ѻ го о о ... ва ла ха ха
а а л го о о ... ми да а
ть на ми а а л де е
ко хо о о о л да ро ка ла
ѥ сн ѿ и и и уь єть
нѿ ю ри зѿ хѿ хѿ · тко
о о ю · ѥ ю · ѿ ѿ ю же
е е е л ун и н · єто ѥ
тѣ ло · єко о ѥ · по кры ла
а а а а ч ѥ е е сн · покро
о о къ · кь ь ь · сѣ мѣ ъ

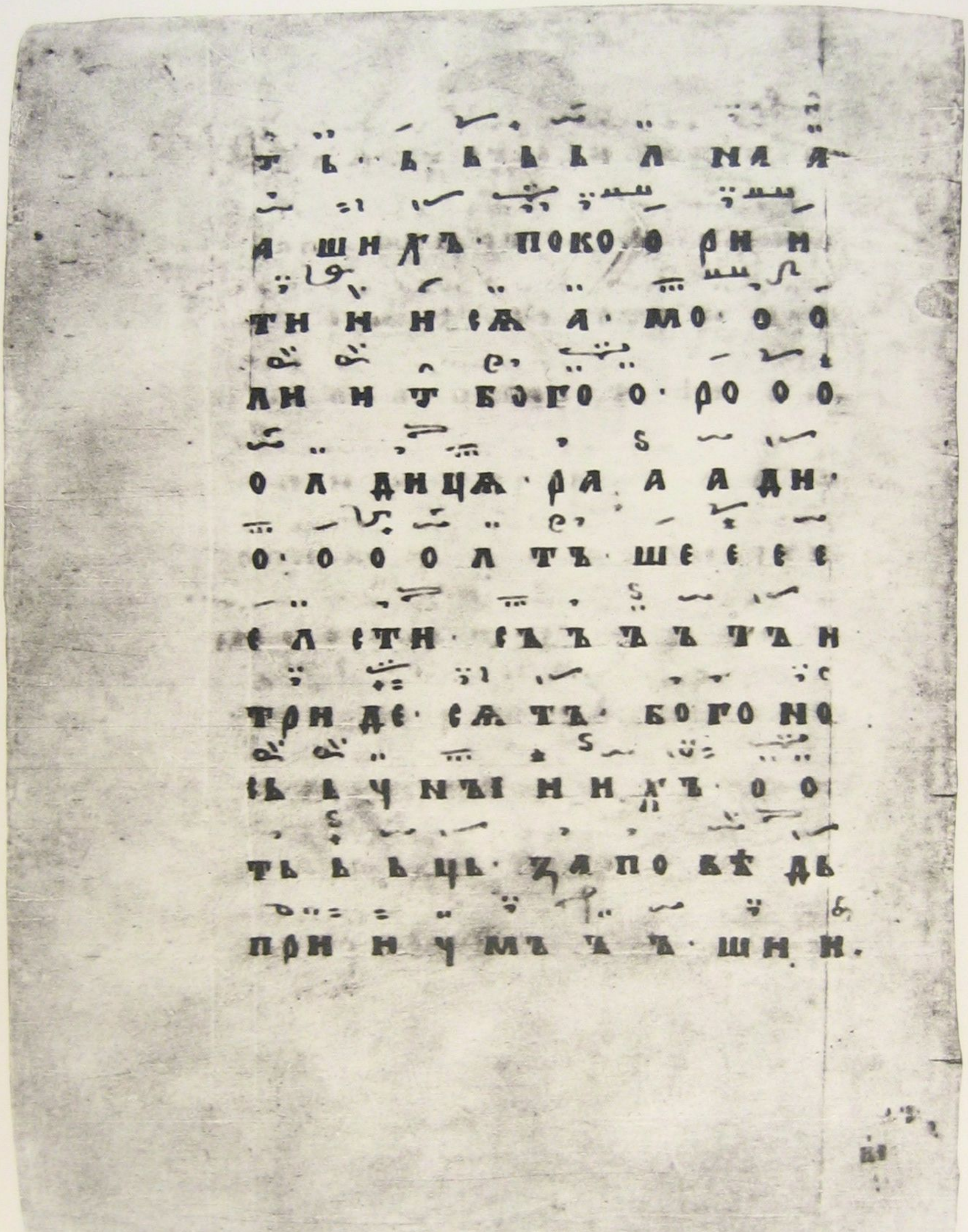


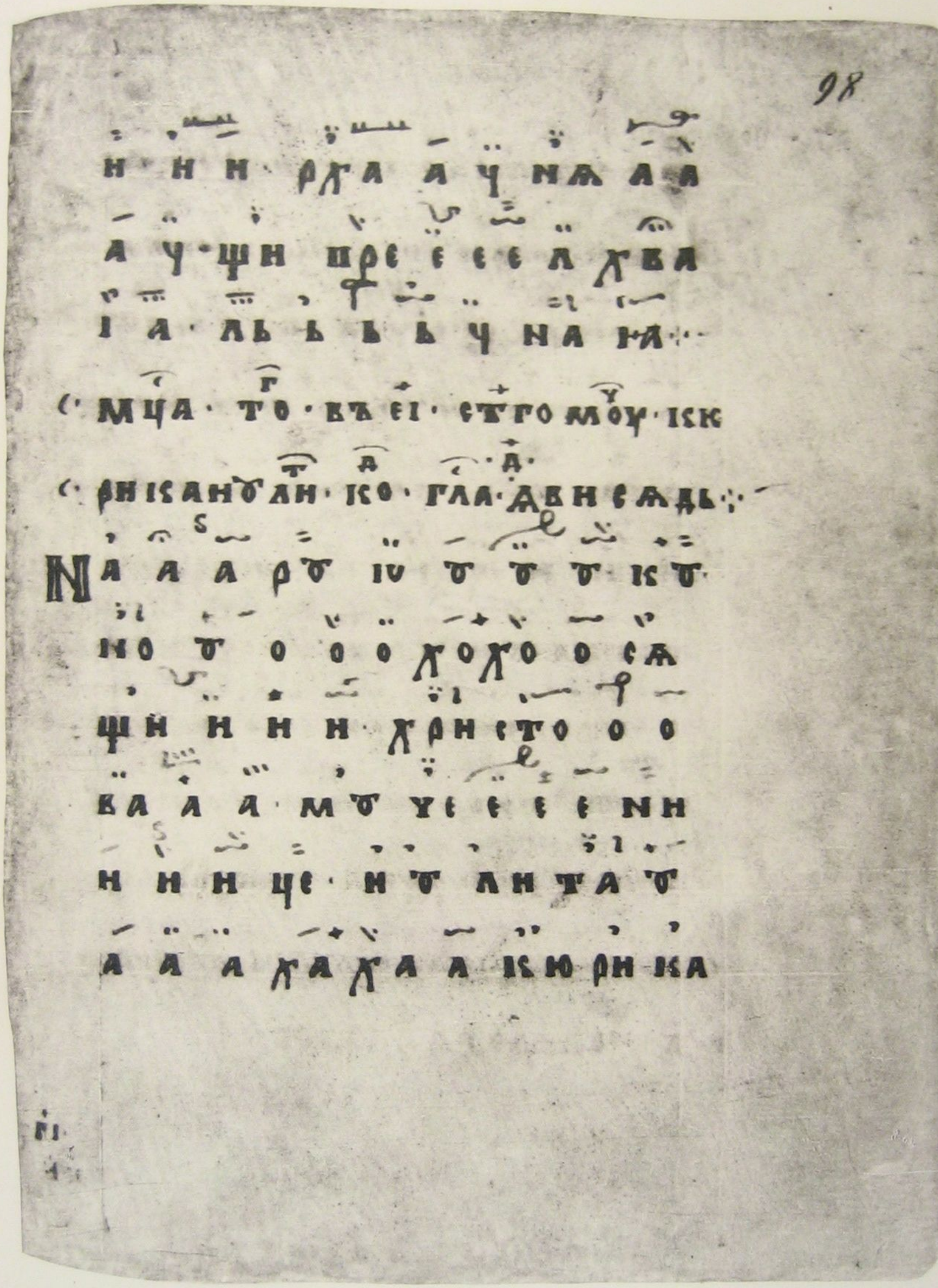

Мца · то · кв · и · ста · моу · про
с · копьѣ · ко · гла · к ·



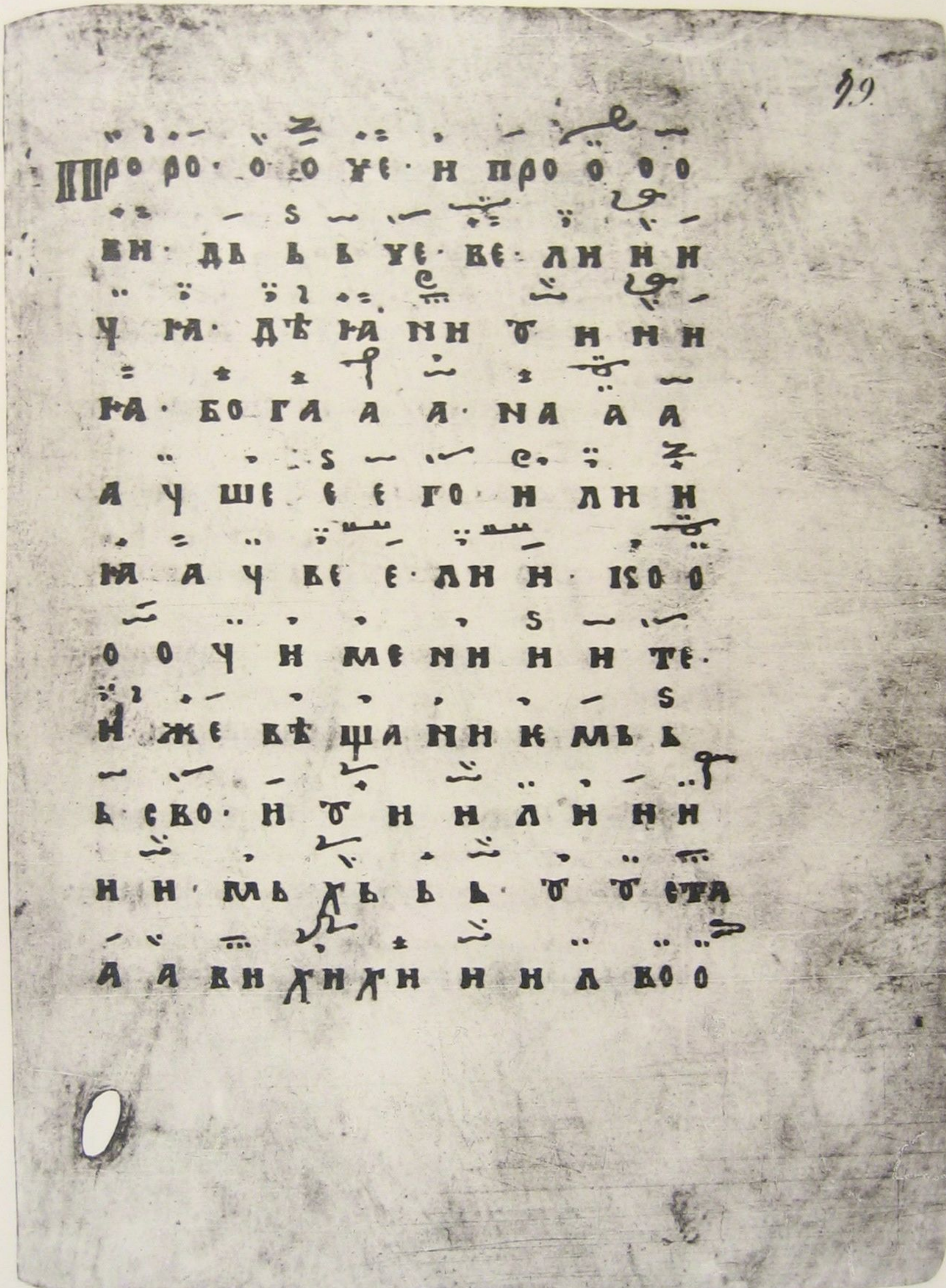



97
и и да· ке е хе хе е а си
хи хи и а те пле· по
хри и сто· се е же е е
ни· се е ево· о· о· о о о
о о а ке мь нъ и и и
ны· на а а а ч на коо
о же· е ре е т е· е е е вы·
и вра а жи и ч на а а·
ша а· та а· ни и на т
по дъ ъ ъ но· га а а а·
ч ма а а ще ю са рь ь ь

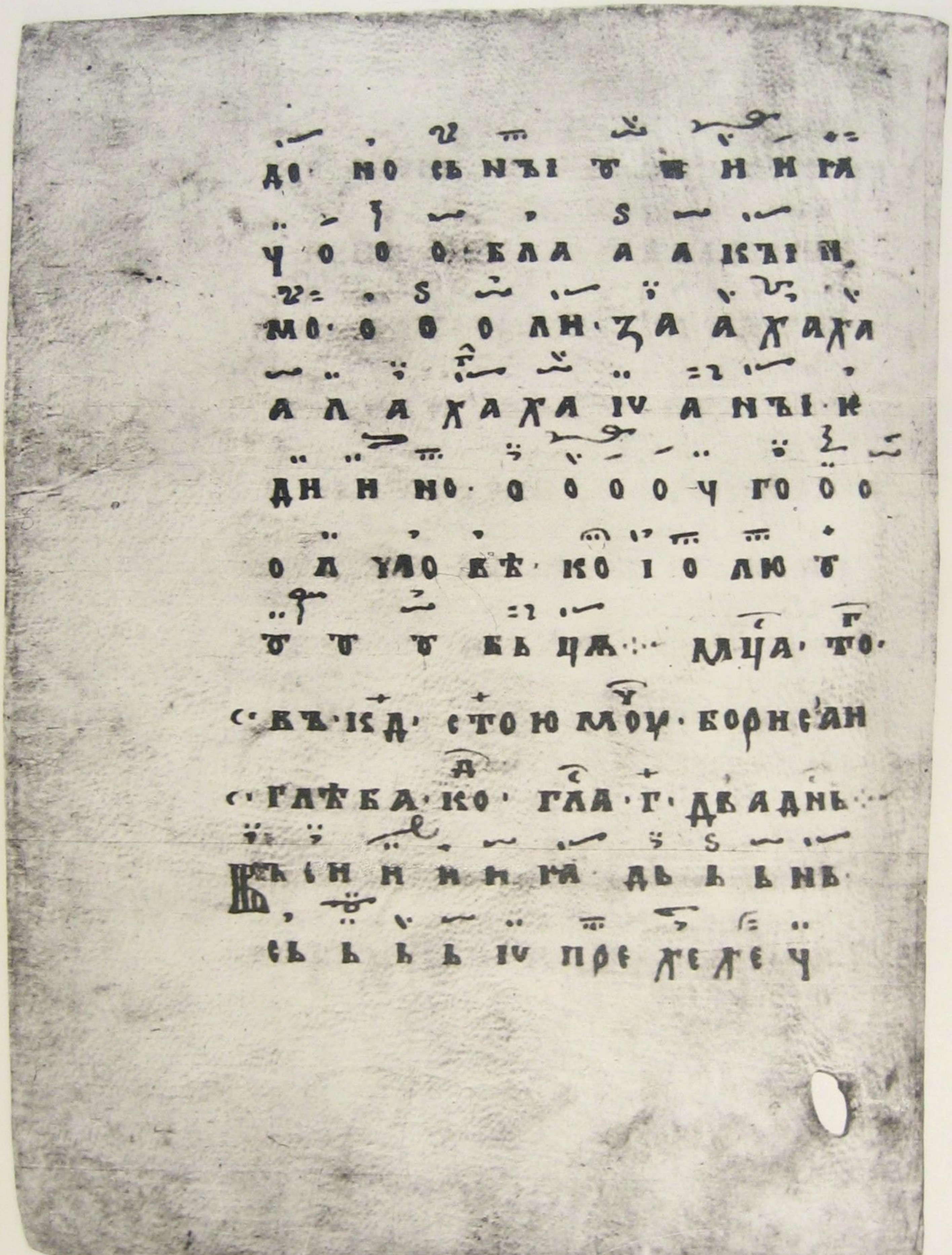

ть. ь ь ь ь а на я
а шнхъ. поко о ри и
ти и и еж а. мо о о
ли и т бого о. ро о о
о л дицж. ра а а дн.
о. о о о о л тъ. ше е е е
е л ети. въ ъ ъ ъ тъ и
три де. сятъ. бо го но
въ в ч нъі и и хъ. о о
ть ь ь ць. за по вѣ дь
при и у мъ ъ ъ. шн и.

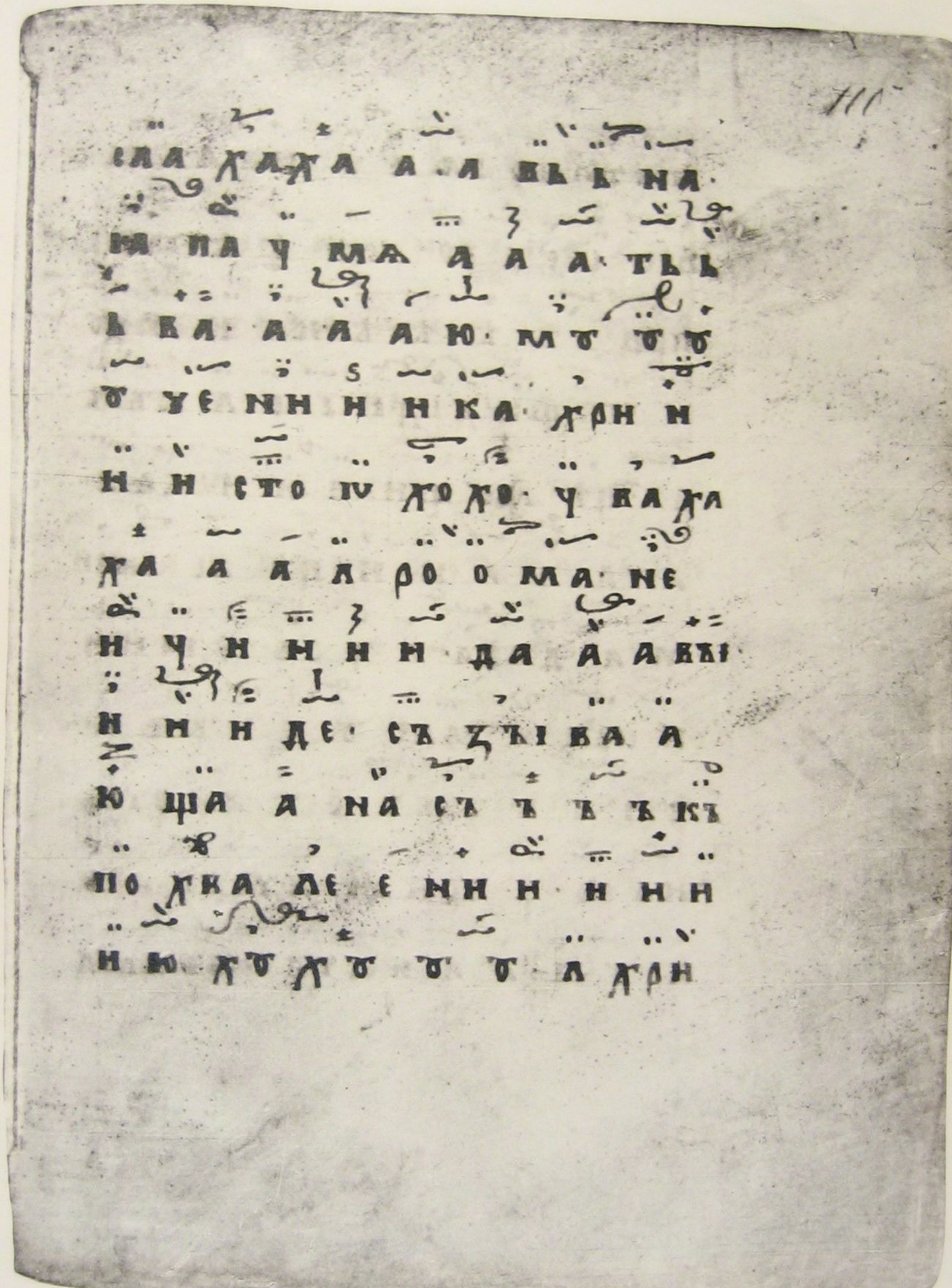


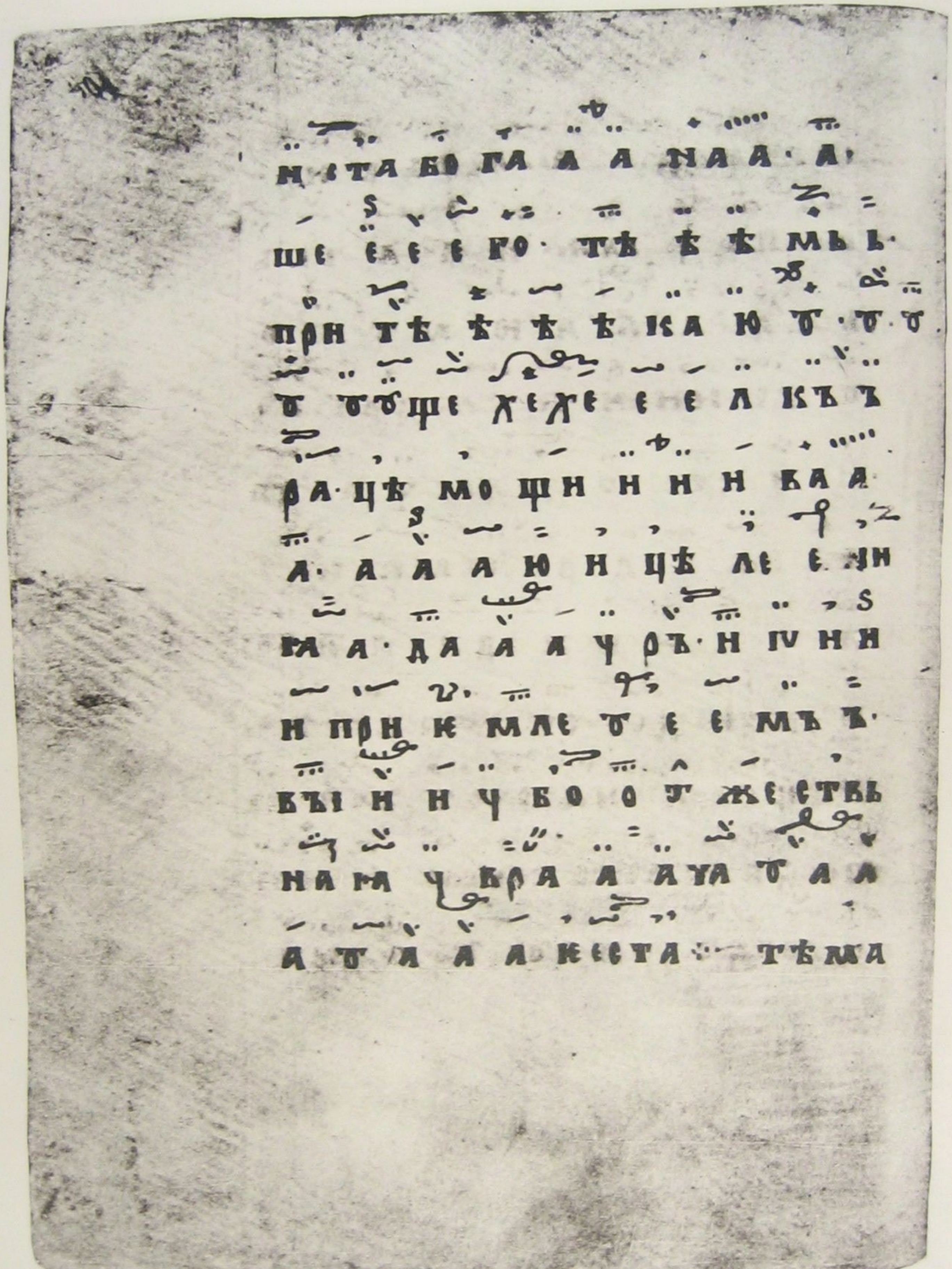
а а а · стра҃сто тѣ ѣ ѣ ·
рпь ѣ ща а а а л хри
и и л сто ка а · ра дꙋ
ю щи ꙋ и и и и ч сꙗ а
а а а л къ пи и · и и
и и и ч ꙗ а ше е ꙋ
тъı мꙋ ꙋ · че е е · ни ко ·
о о о мъ хри сте е е · ꙋ
ꙋ ꙋ твь ѣ рже е л е е
л ни к ⁖ мца · то · въ · ı҃ѕ ·
с · стго прр ка · илье · ıо · гла
с · в · самогласьнъ ⁖

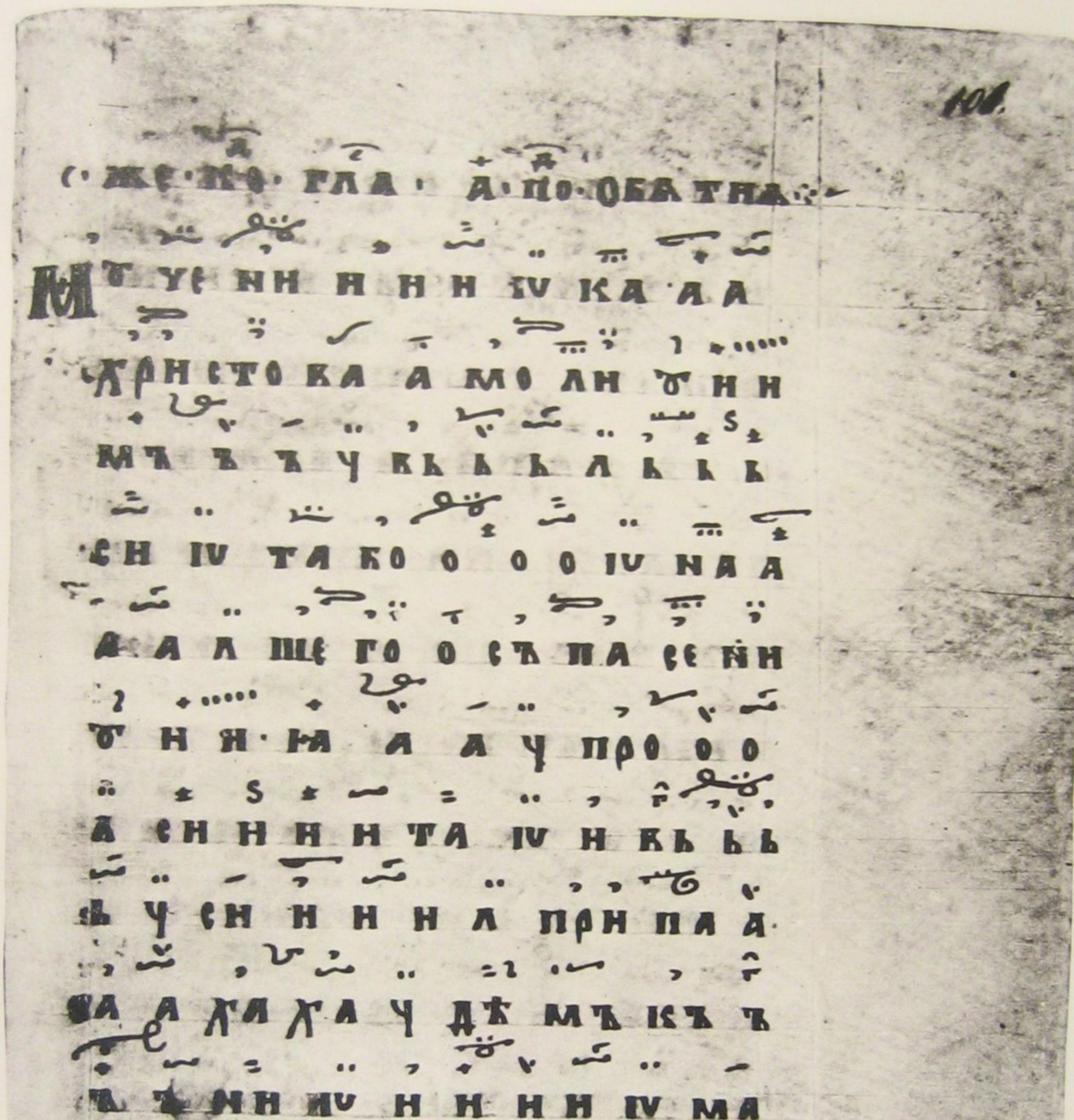


9v

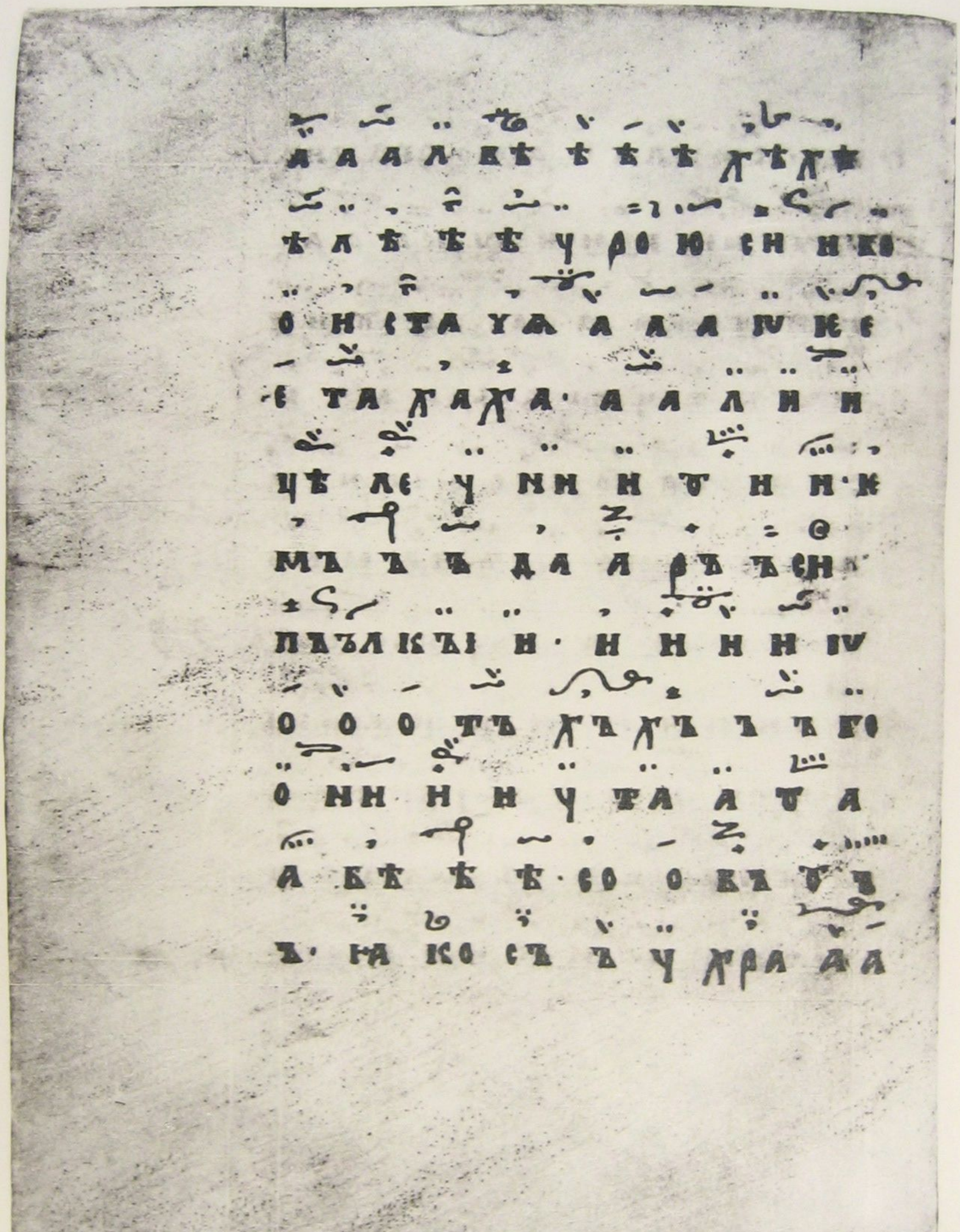

до мо сь нъı ѿ ѿ н н н га
ч о о о бла а а къı н
мо о о о лн· ꙁа а ха ха
а л а ха ха ıv а нъı· к
дн н но· о о о о ч го о о
о л ꙋло вѣ· ко ı о лю ѿ
ѿ ѿ ѿ вь цѧ мца· то·
с· въ· кд· стою моу· корнеан
с· глѣба· ко· гла· г· два днь
Бьı н н н н га дь ь ь нь
сь ь ь ь ıv пре хе хе ч

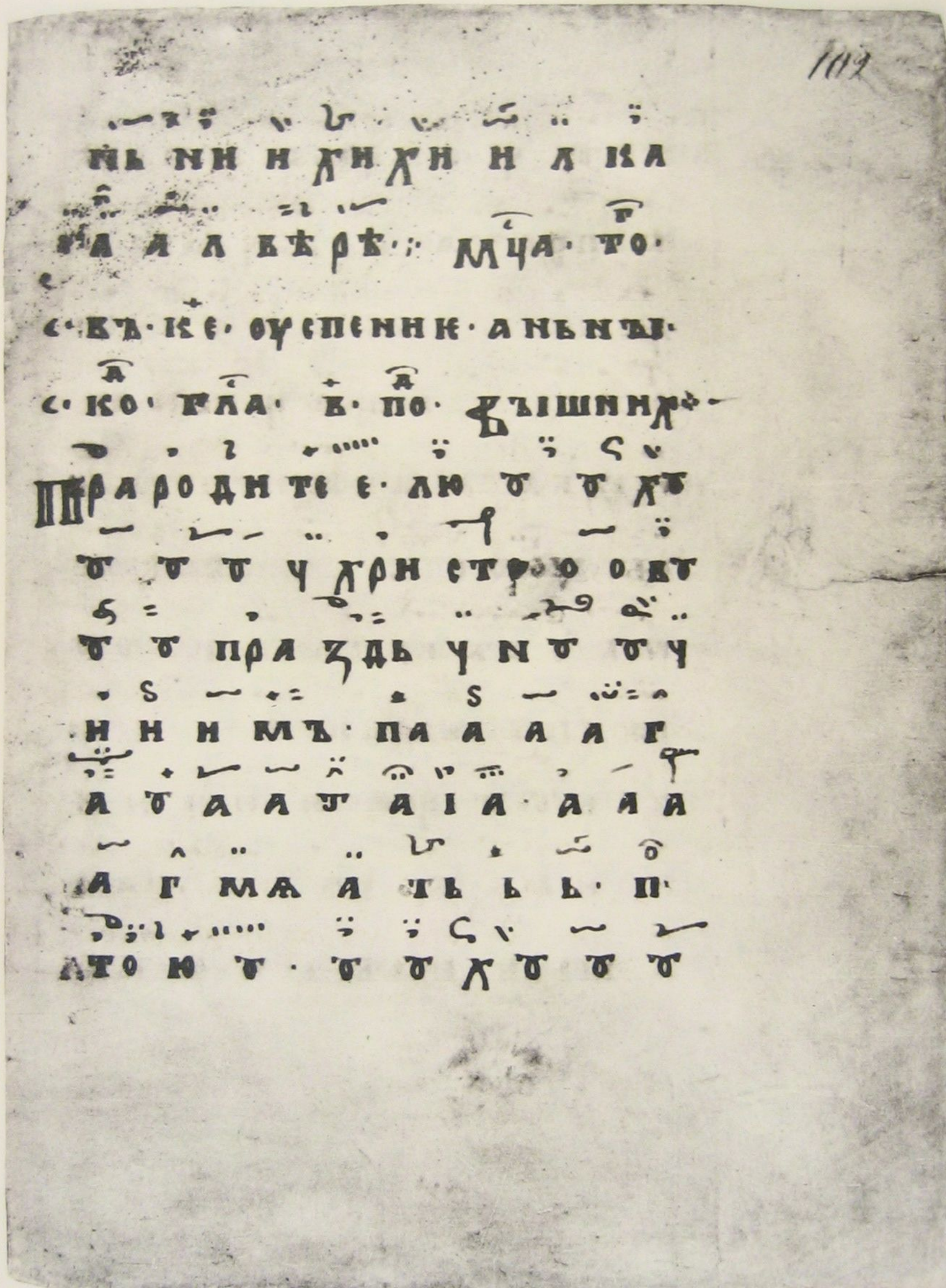


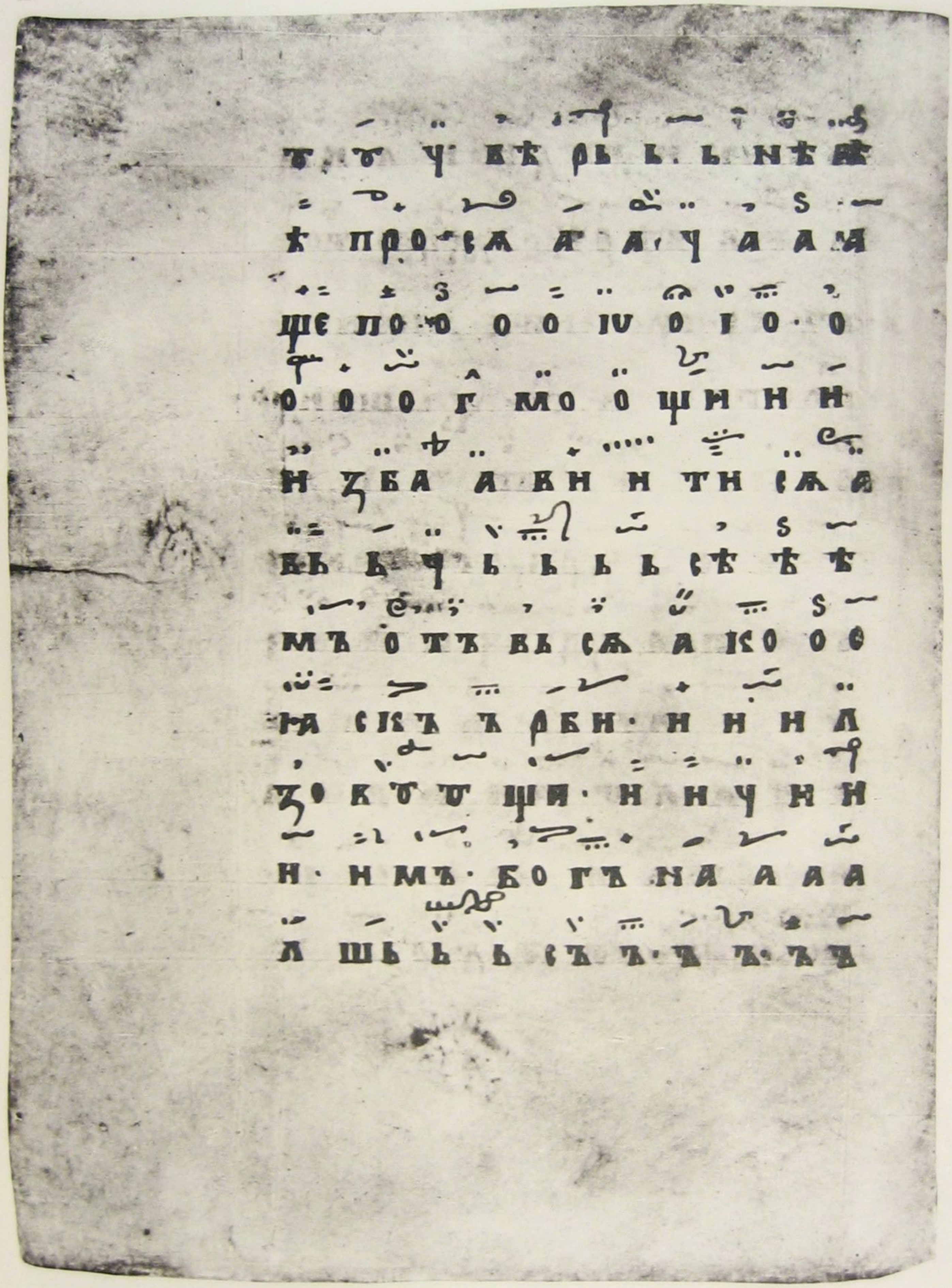


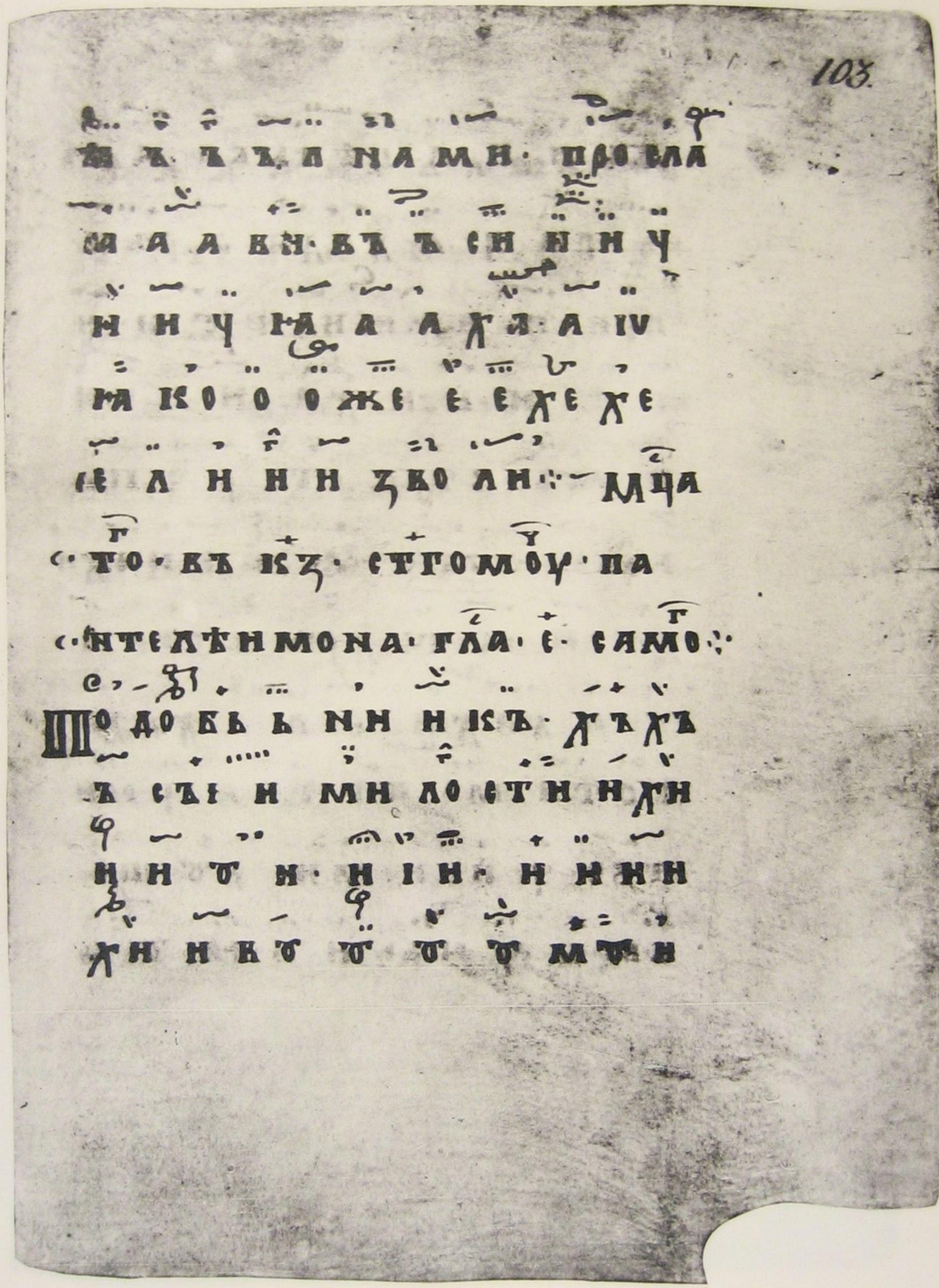


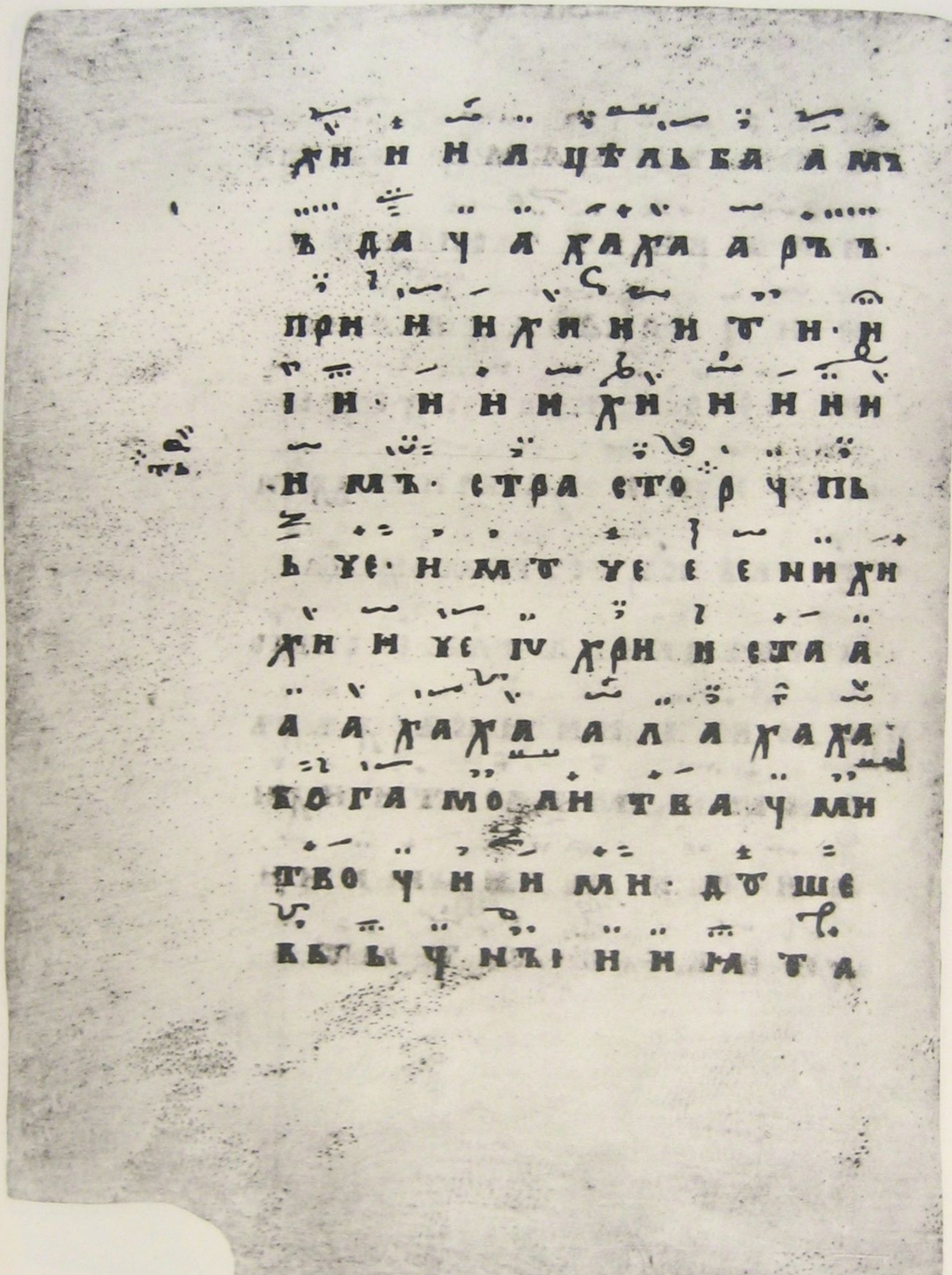
DI V

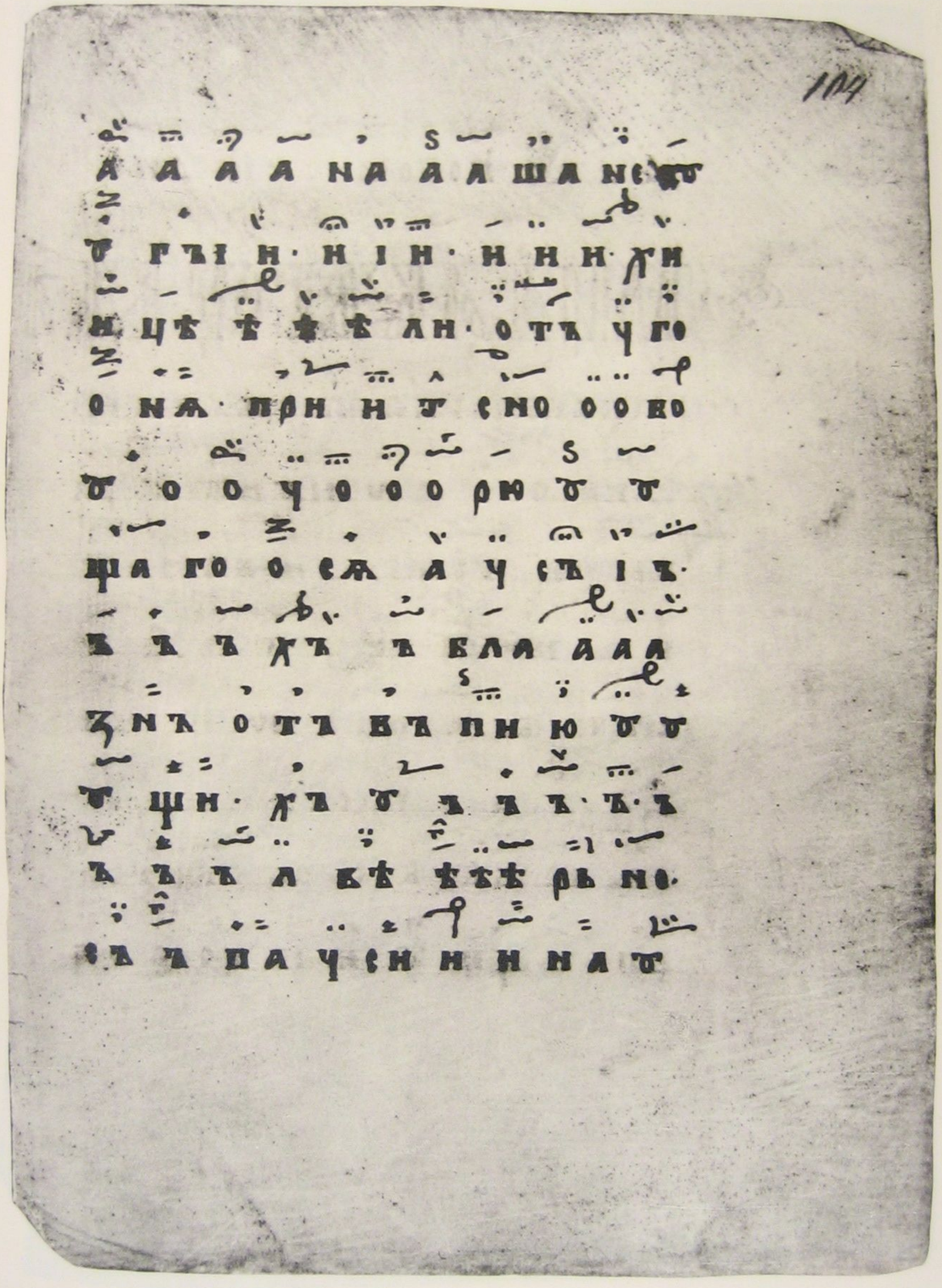


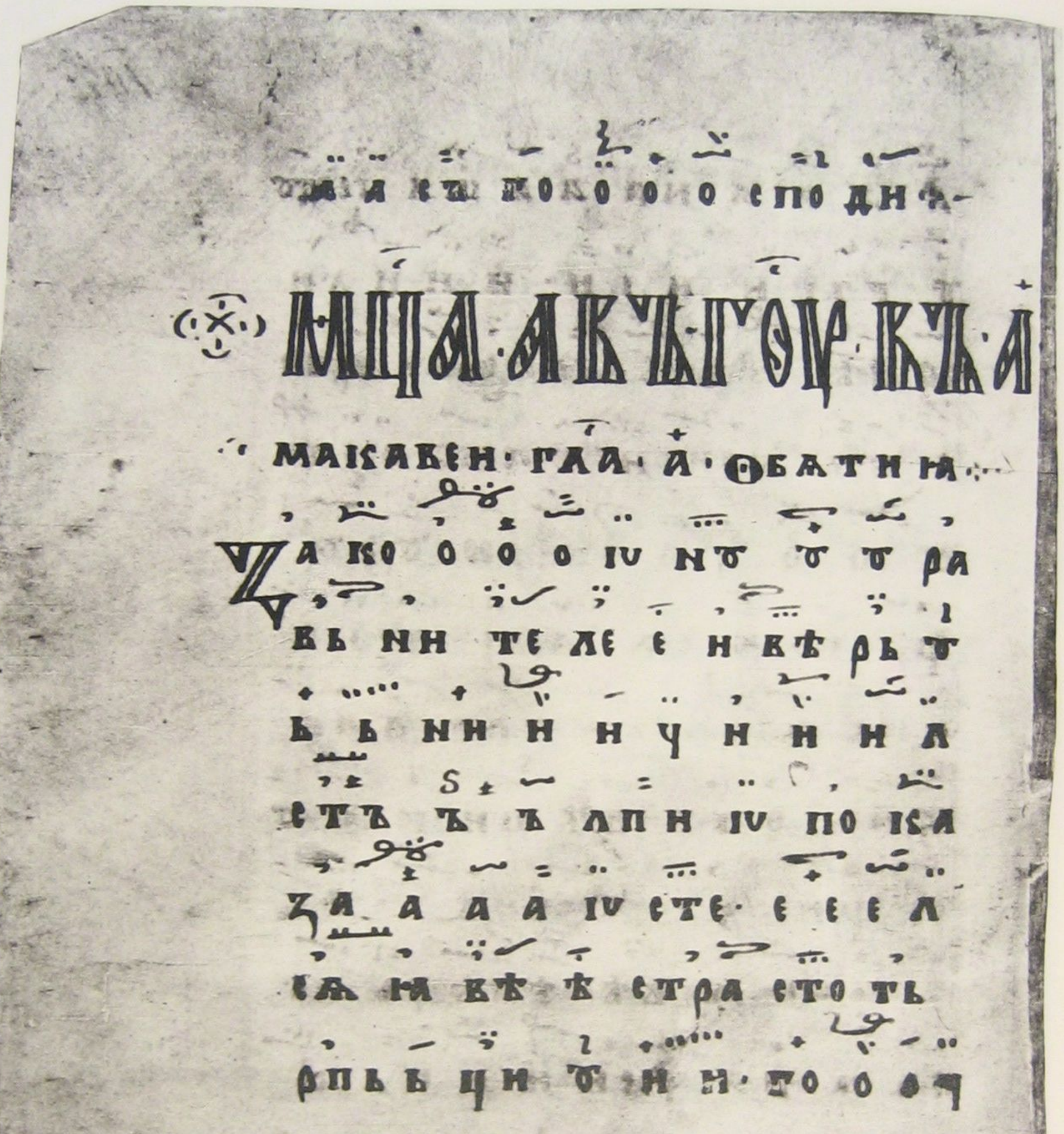




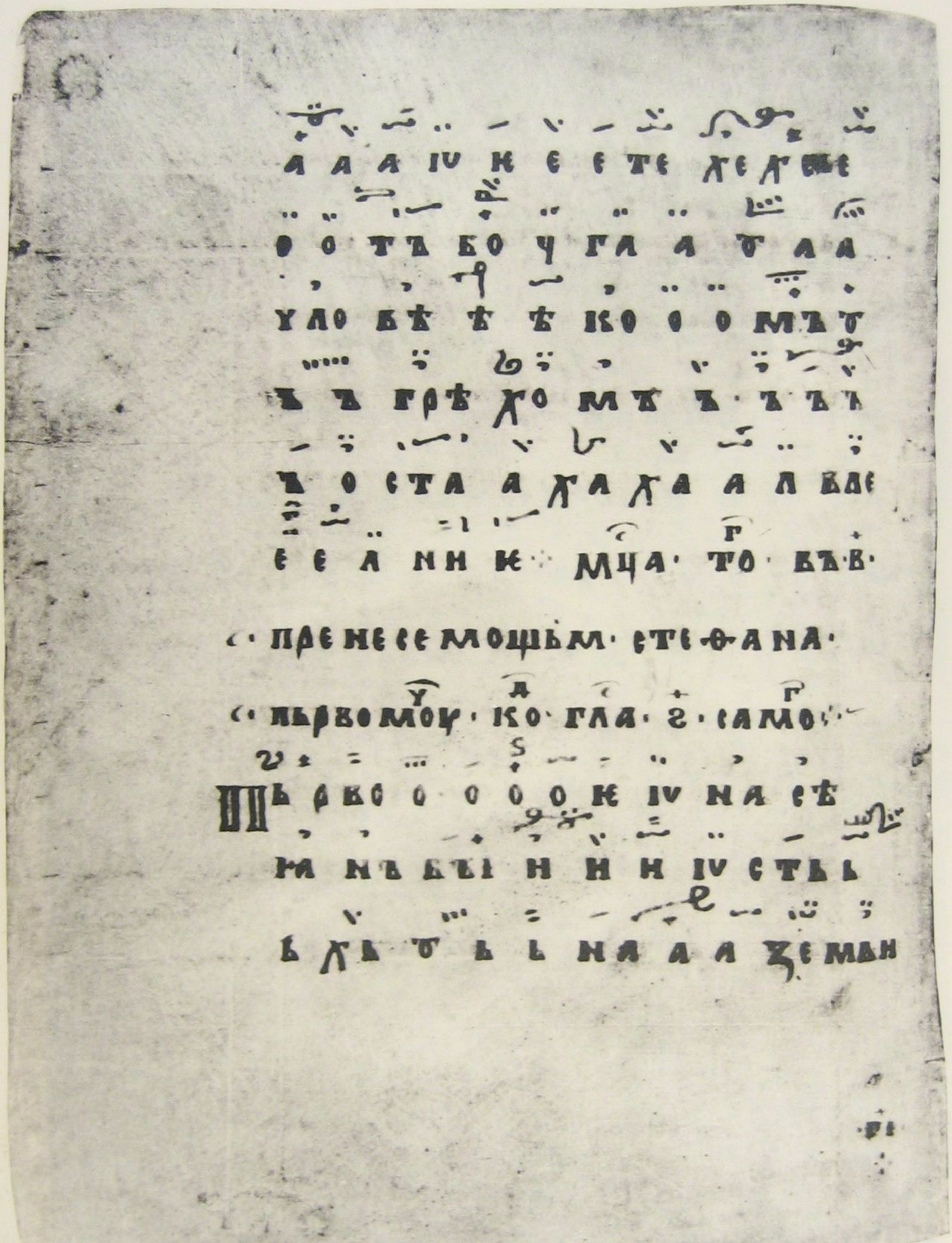

103
ѣ ъ ъ ъ л нами · просла
ма а а вы · въ ъ си и и ч
и и ч ꙗ а а а ꙁ а а ѡ
ꙗ ко о о о же е е хе хе
е л и и и ꙁво ли :· мца
· то · въ кꙁ · стгомоу · па
· нтелѣимона · гла · е · само :·

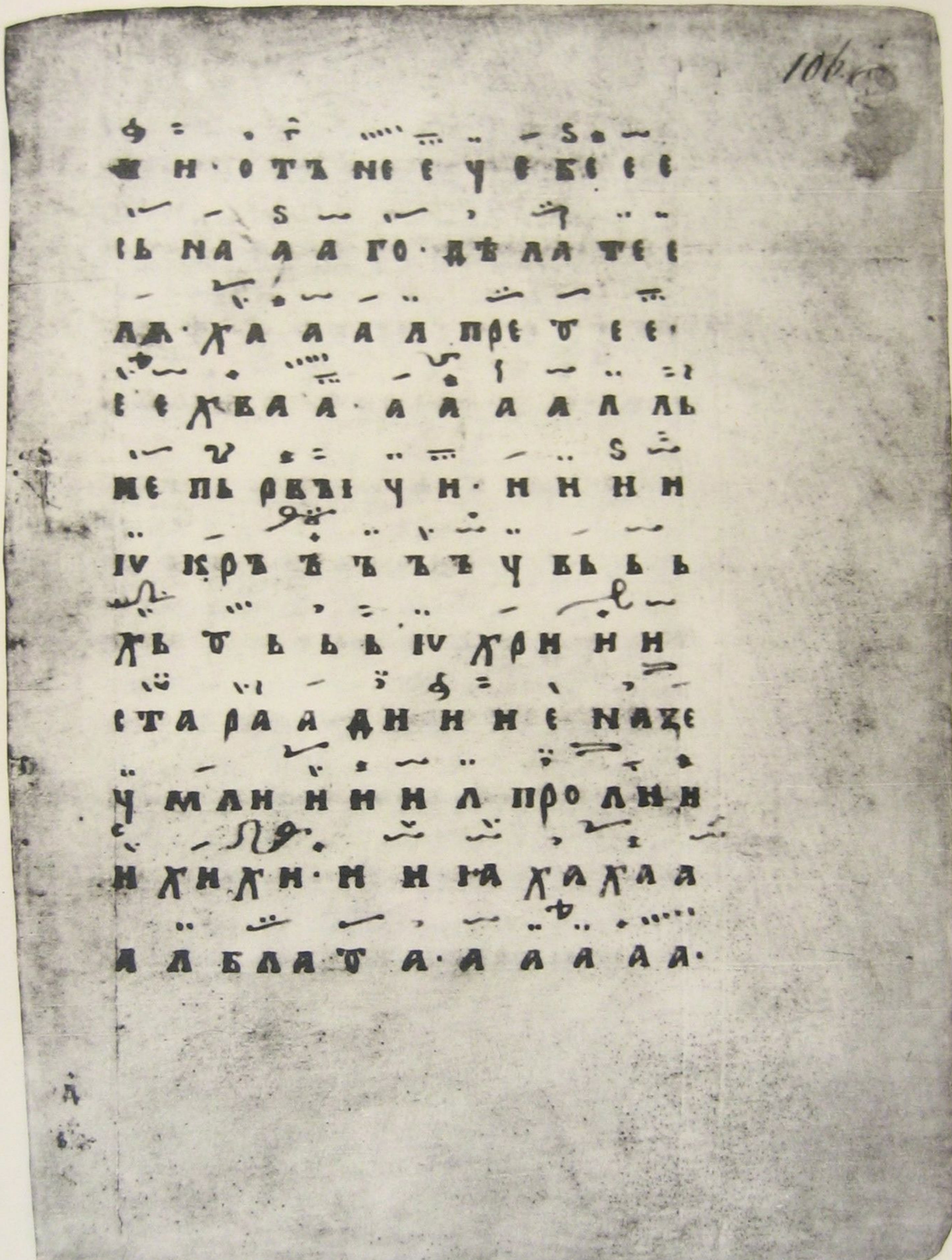

ХИ И И А ЦѢЛЬ БА А МЪ
Ъ ДА Ч А ХА ХА А РЪ Ъ
ПРИ И И ХИ И И И Ѿ И И
І И И И И ХИ И И И И
И МЪ ЕТРА ЕТО Р Ч ПЬ
Ь ҮЕ И МѾ ҮЕ Є Є ИИ ХИ
ХИ И ҮЕ Ю ХРИ И ЕТА А
А А ХА ХА А А А ХА ХА
БО ГА МО АИ ТВА Ч МИ
ТВО Ч И И МИ ДѾ ШЕ
ВЬ ТЬ Ч НЪ И И И МА Ѿ А

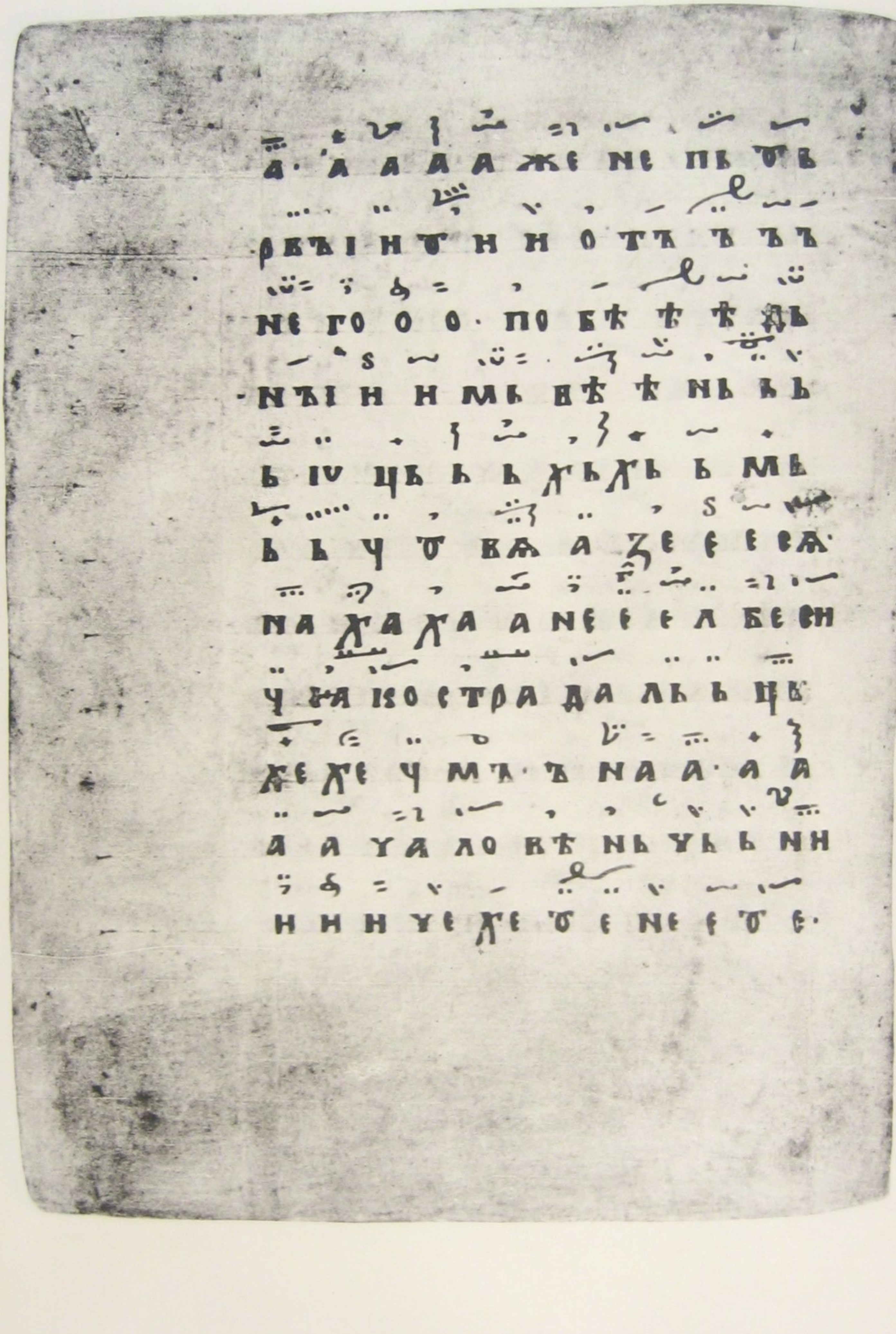

104




105
спо о о л дь ь ь нн іv
ткь рдо о о о ч по о о о
а стра да а а а ха ха
ч въ ше кра а а а га іv
нн н н н іv ꙁъ ъ ъ ъ а
до о о о о хо хо о о л о о о
ч жи н сте те тѣ ѣ мьо о
брѣ ѣ ѣ ѣ іv то о о сте
хе хе е е е л на а не бе сь
ч хъ ъ ъ ѿ ъ ъ дь рꙁно
же е е ьнн н не енпо о да


с· пренесе мощьм· сте фана·
с· пьрвомоу· ко гла· г· само


106
ж н· отъ не е у е бе е е
вь на а а го· дѣ ла те е
лж· ха а а а л пре ѿ е е·
е е жва а а· а а а а л ль
ме пь рвъ ı у н· н н н н
ıѵ крѣ ѣ ъ ъ ъ у вь ь ь
жь ѿ ь ь ь ıѵ хр н н
ета ра а а дн н н е нахе
ч ман н н н л про лн н
н хн н хн· н н на ха ха а
а л бла ѿ а· а а а а а·



ѧмо уе ни и н ко хо хомъ

ѣ ъ пь рво е тра і и да а

а а а ч ль уе :· мца· то

·вѣ·г· на прѣображенние·

·ѕ не· ко· гла· з· самогла :·

Нагоо· ооо· ооо урѣ хѣ

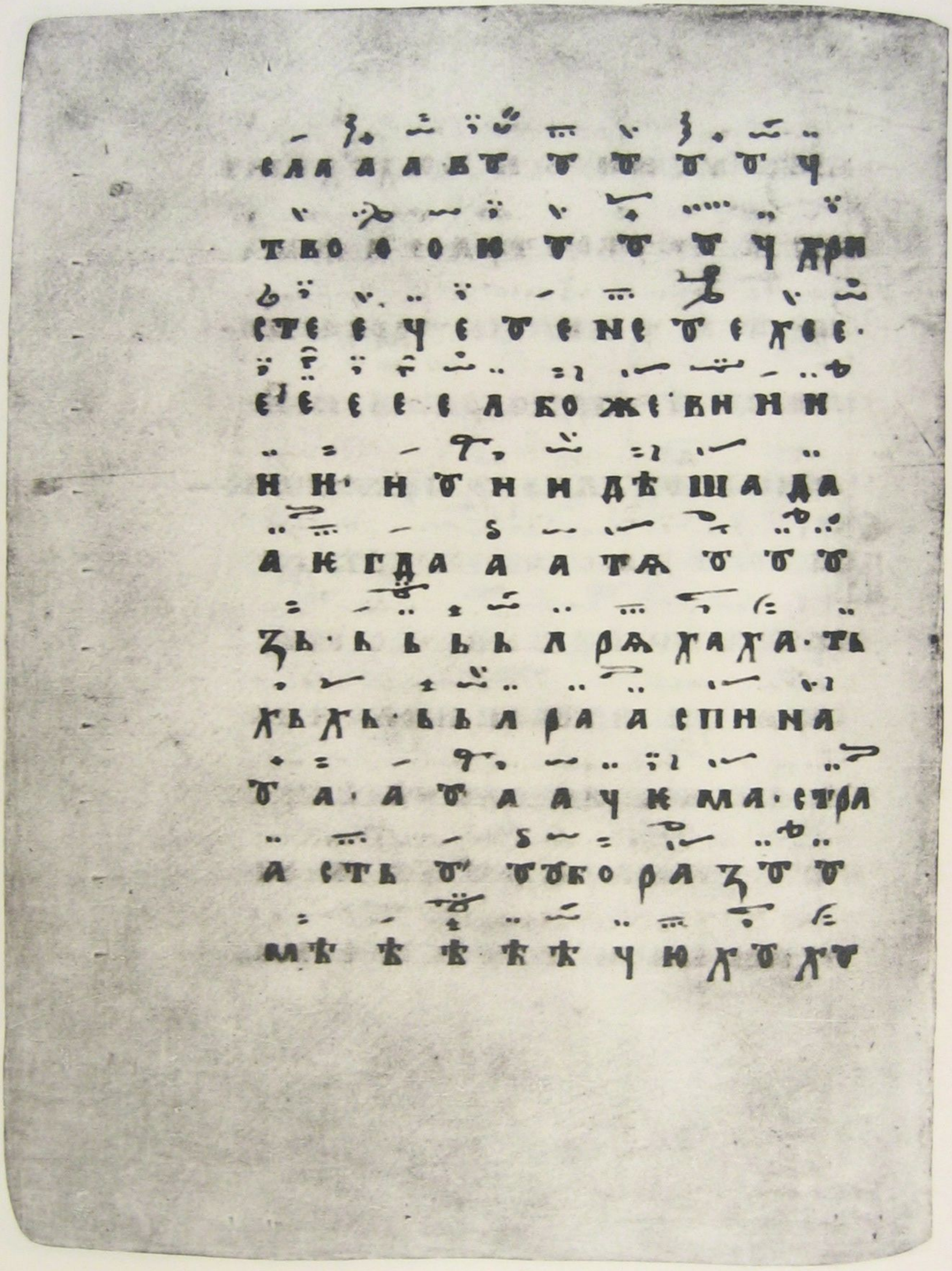
хѣ ѣ іу пре е е оо бра

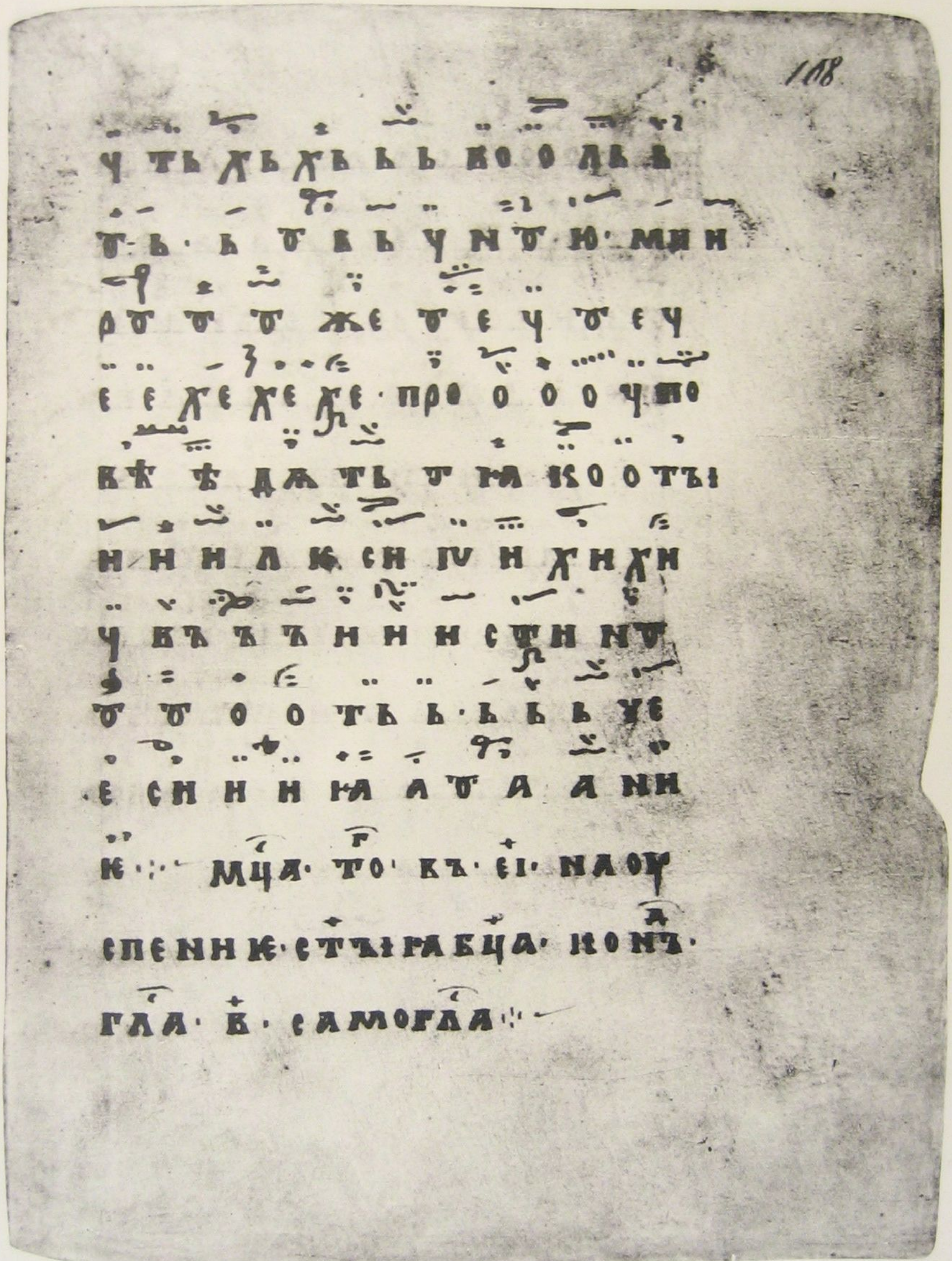
а а зи и о и и сѧ и иѧ

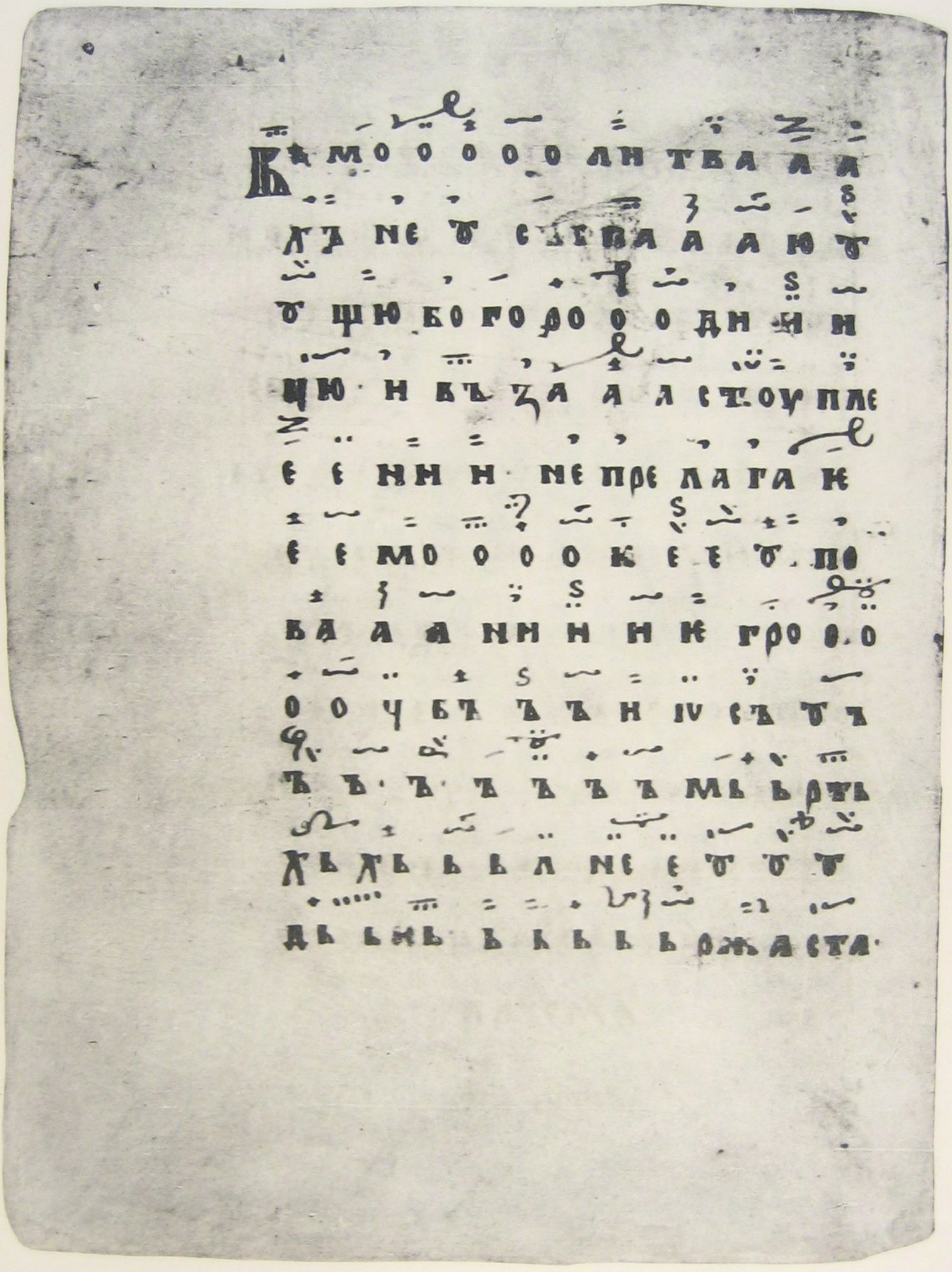
а ко въ мѣ ч ѣ ѣ ѣ ч

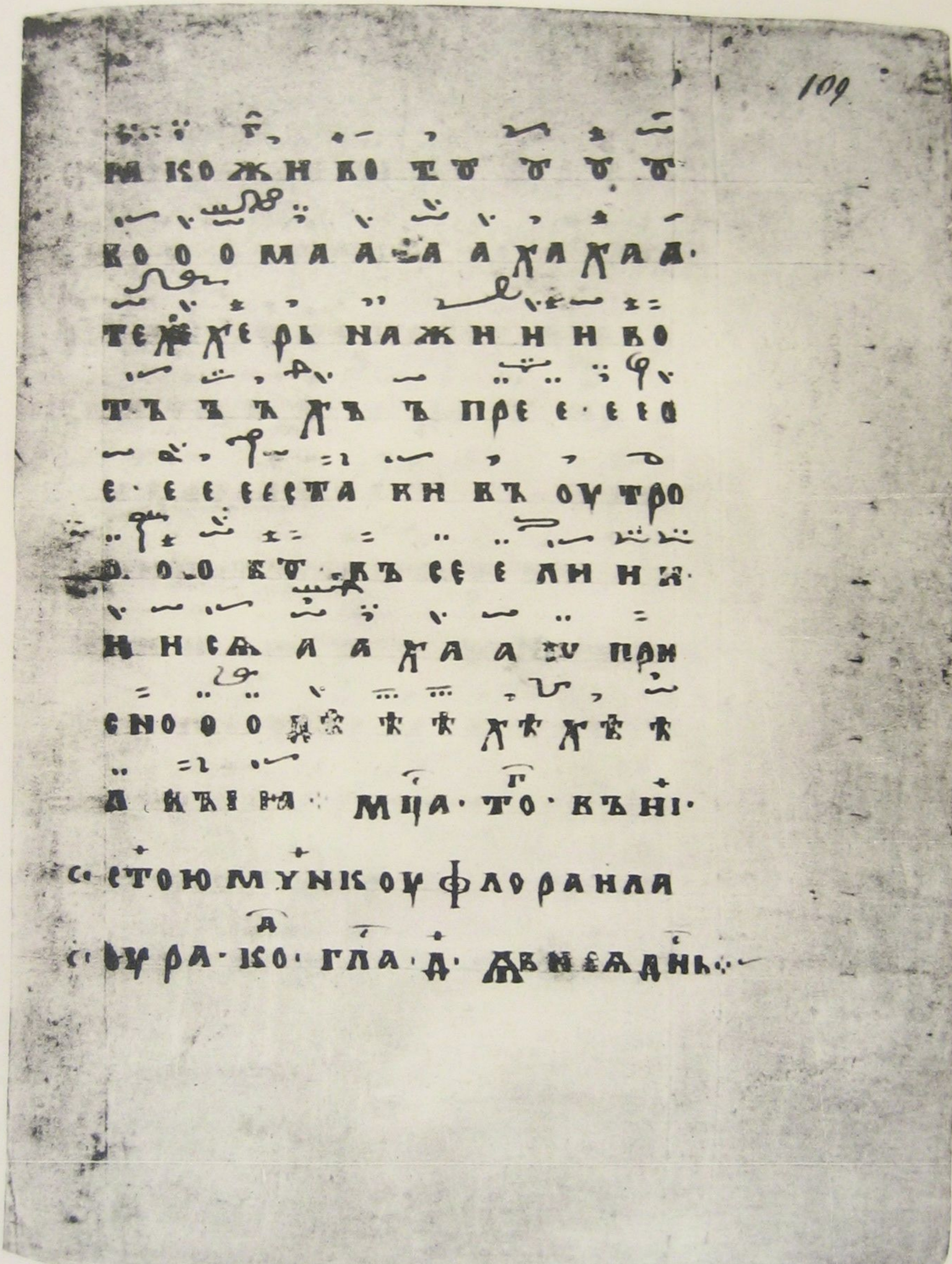
ща ха ха а х о о о уе

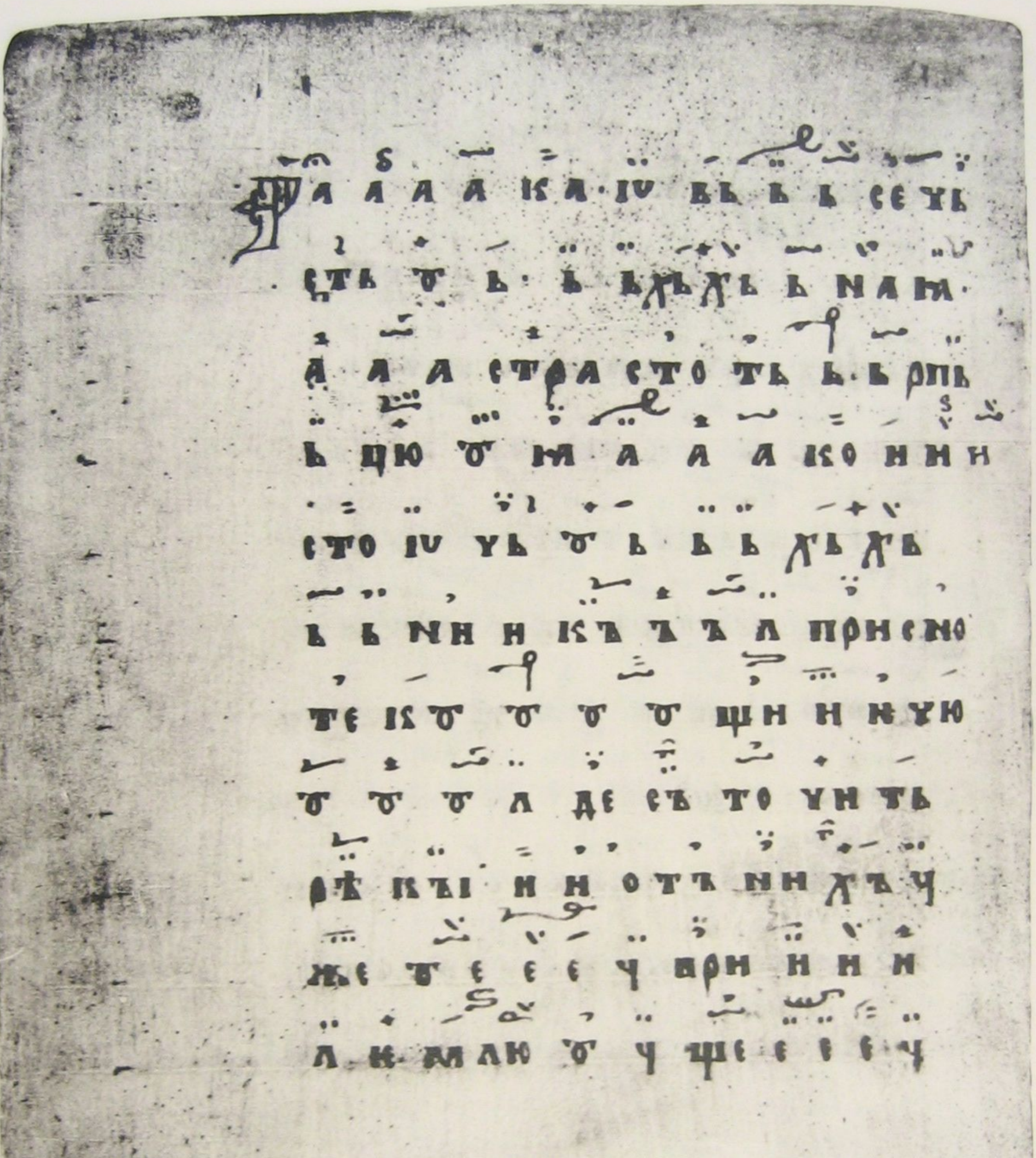
е ни ци· и тво о о о о и

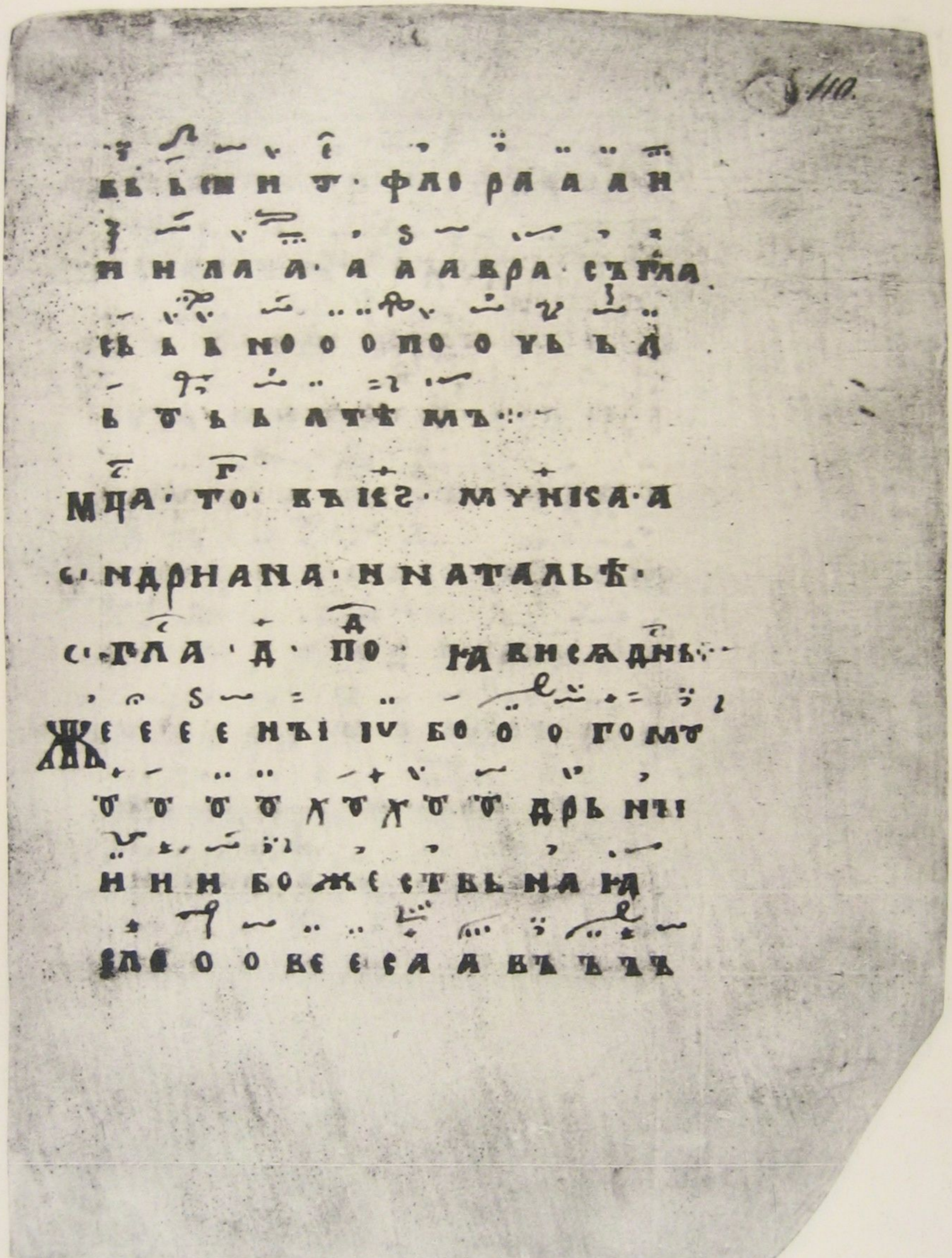


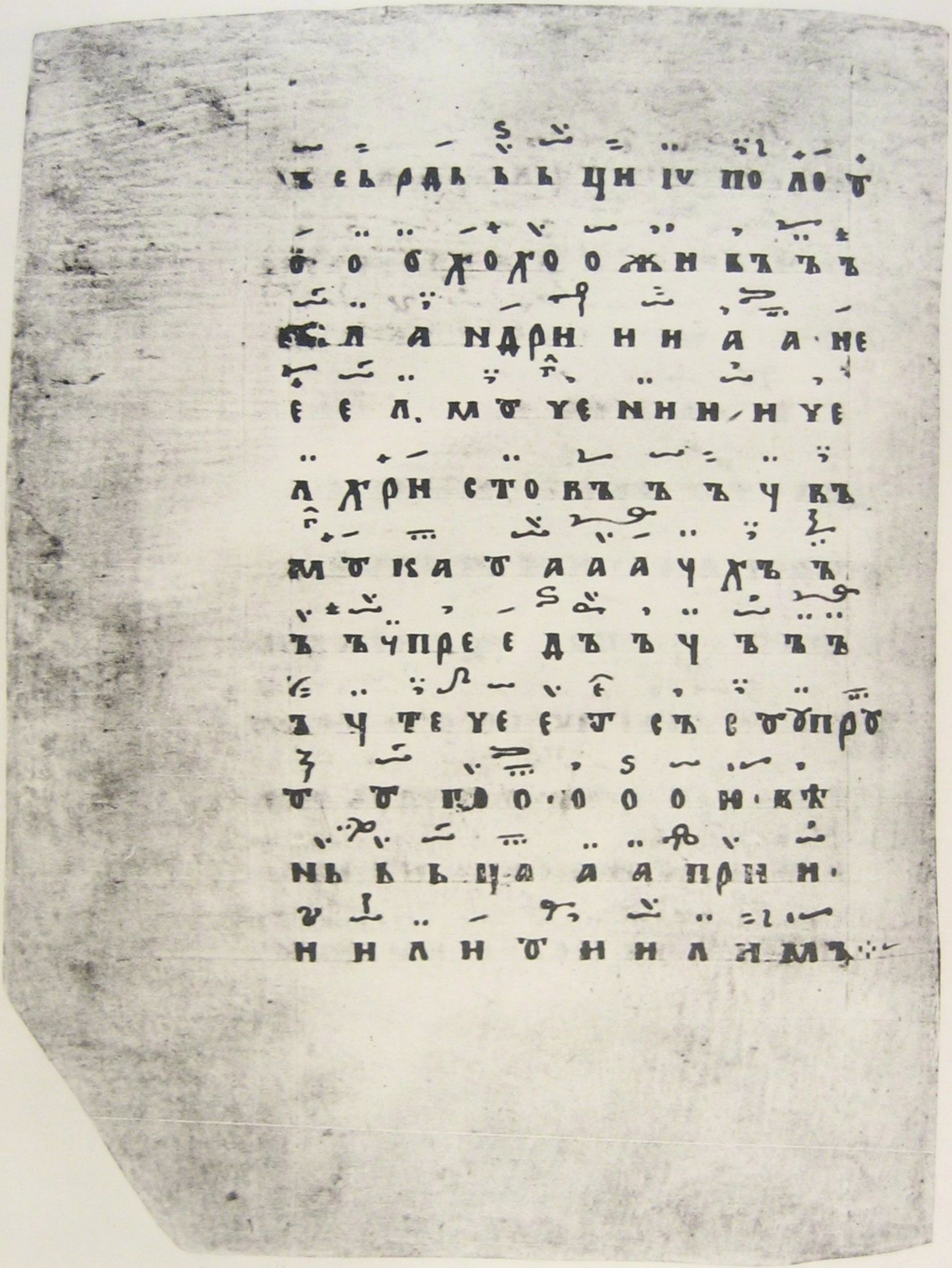

108
мца· то· кв· еі· на оу
спение· стꙑꙗ бца· кон·
гла· в· самогла



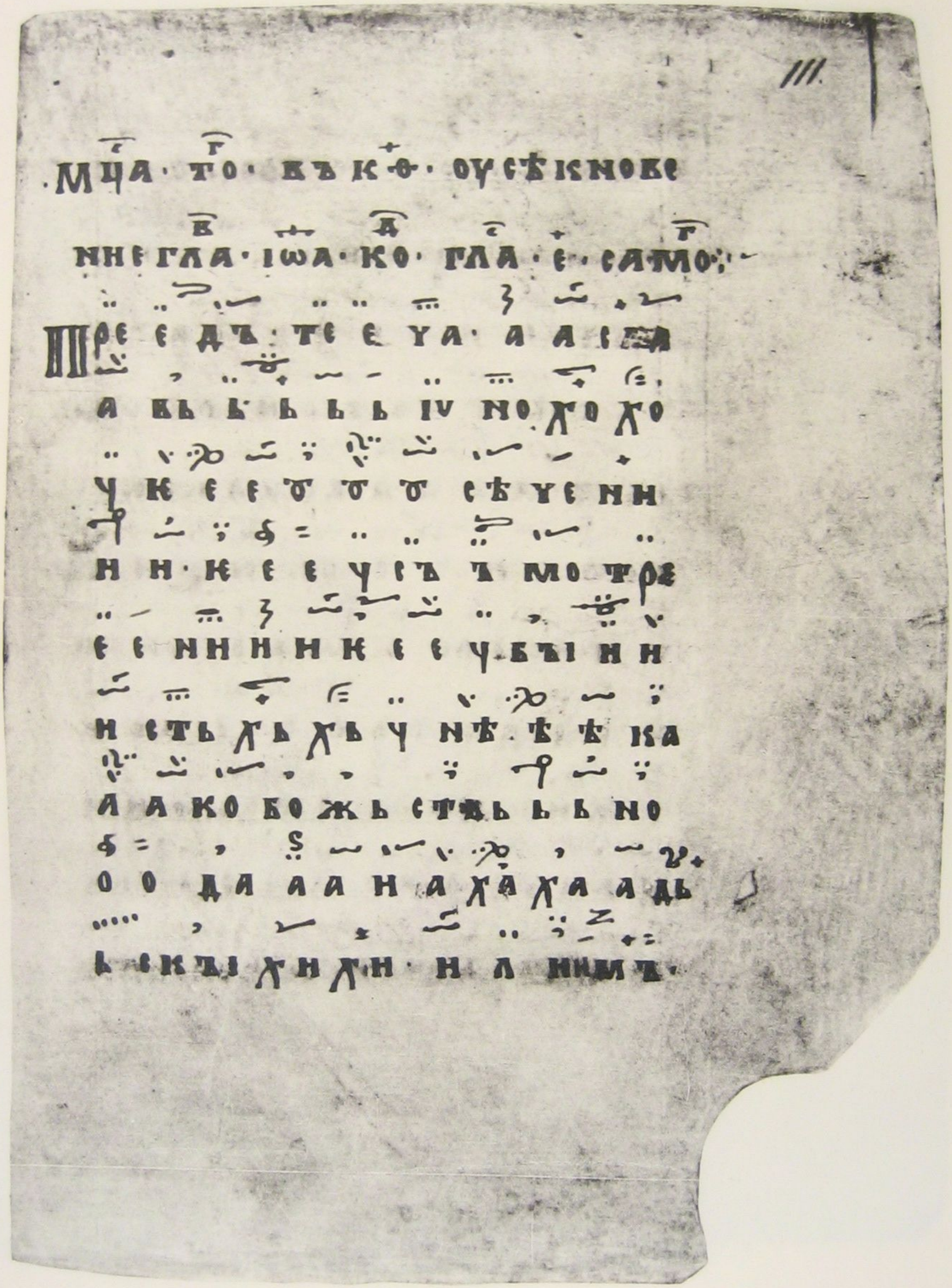

109

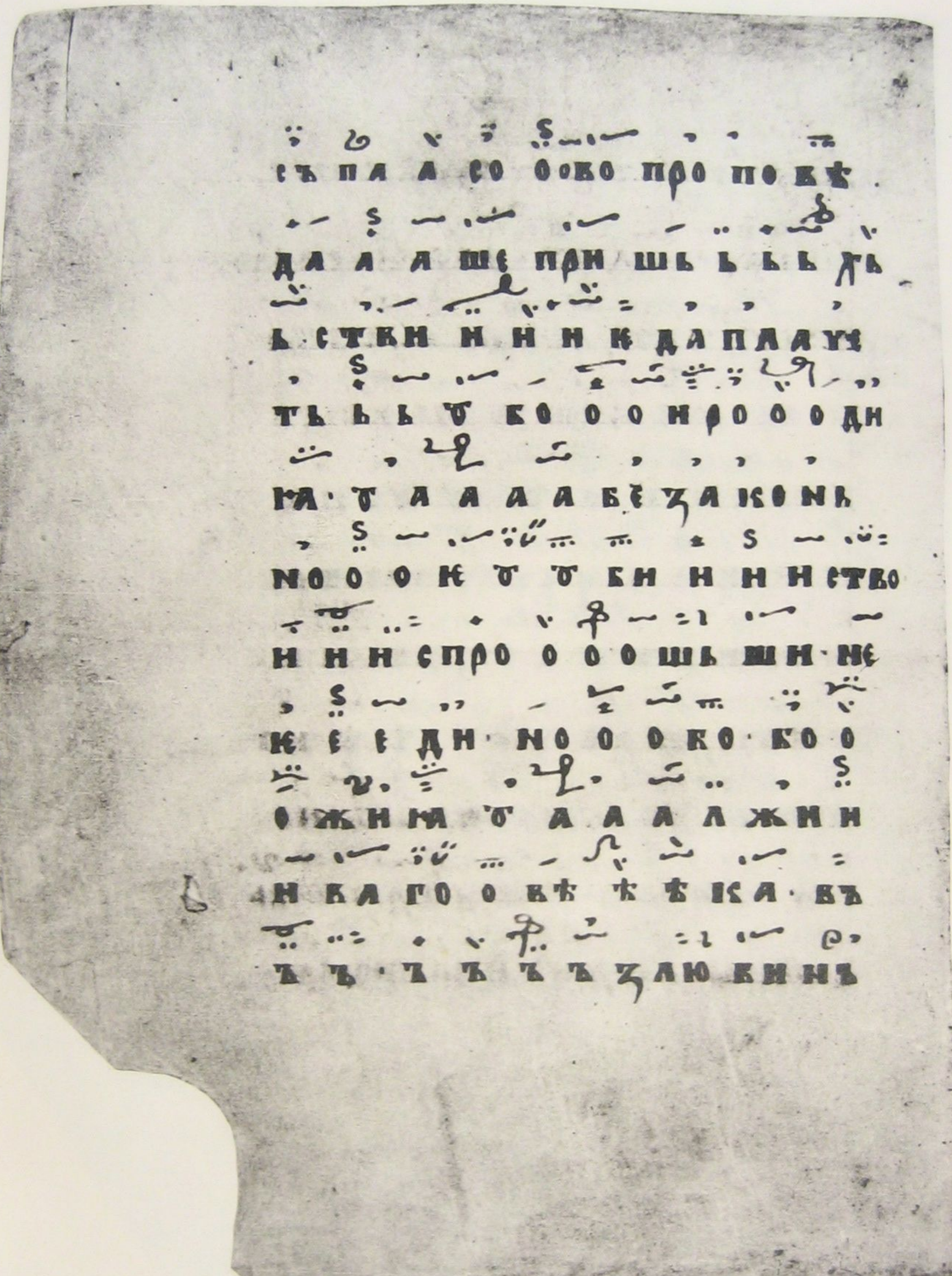


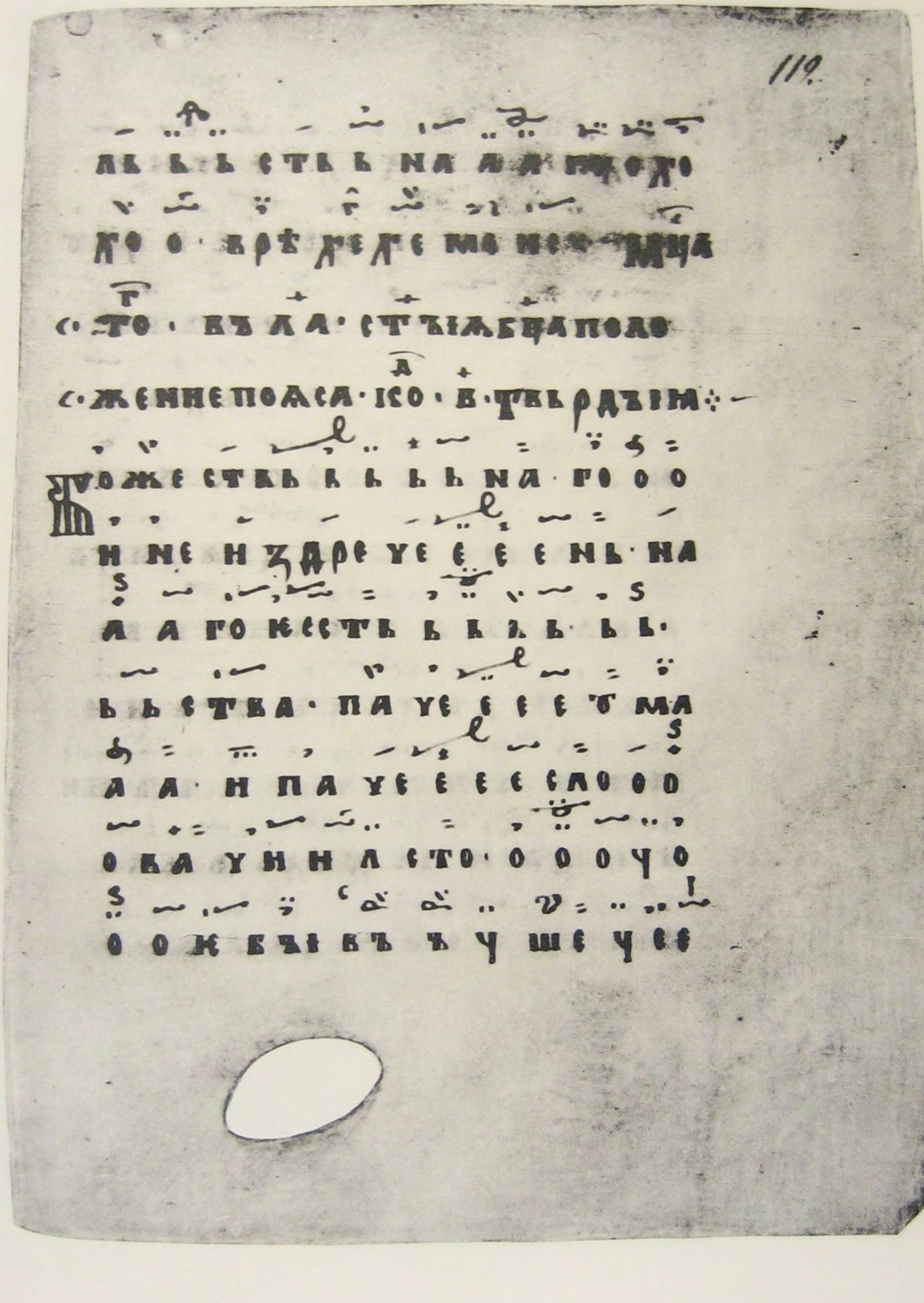

мца· то· въ кѕ· мчнка· а
с· адриана· и натальѣ·

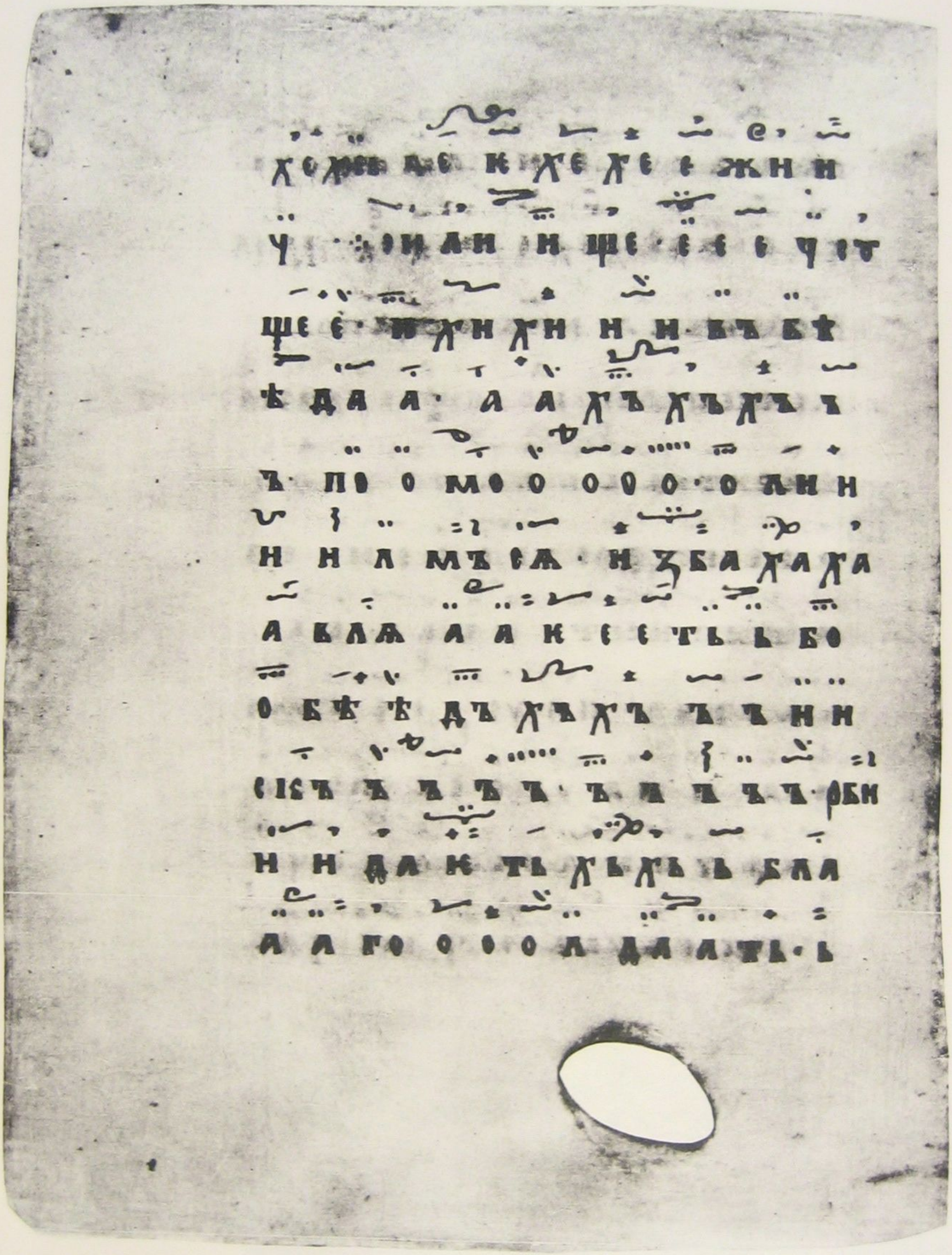


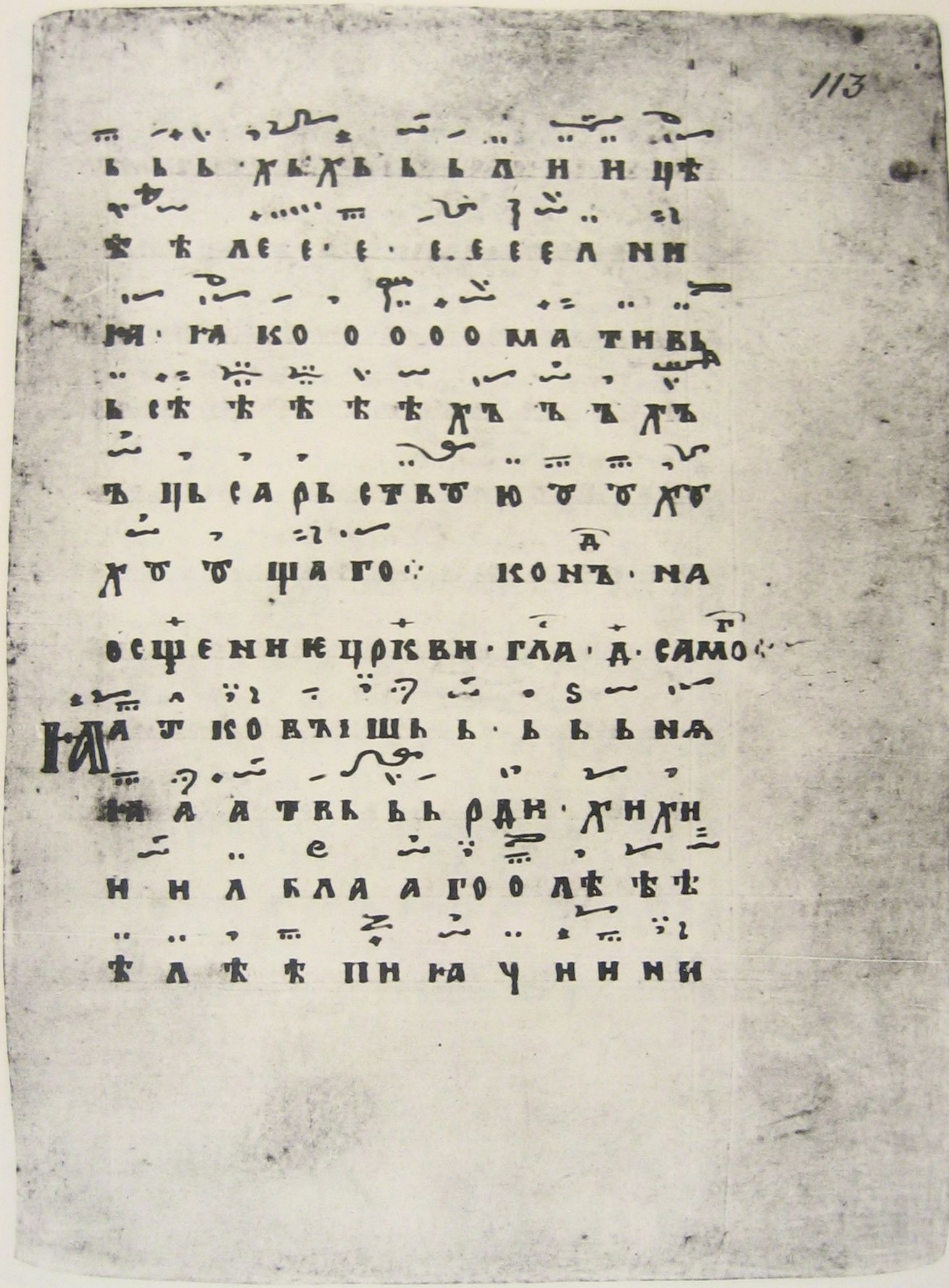
ъ сь рдь ь ь ци іѵ по ло ѿ
ѿ о б хо хо о о жи въ ъ ъ
л а ндри и и а а не
е е л. мѿ ѵе ни и и и ѵе
а хри сто въ ъ ъ ч въ
мѿ ка а ѿ а а а ч хъ ъ
ъ ъ чпре е дъ ъ ч ъ ъ ъ
ъ ч те ѵе е т съ вѿ ѿпрѿ
ѿ ѿ ро о о о о ю ю
нь ь ь ща а а при и
и и а и ѿ и и а и мъ

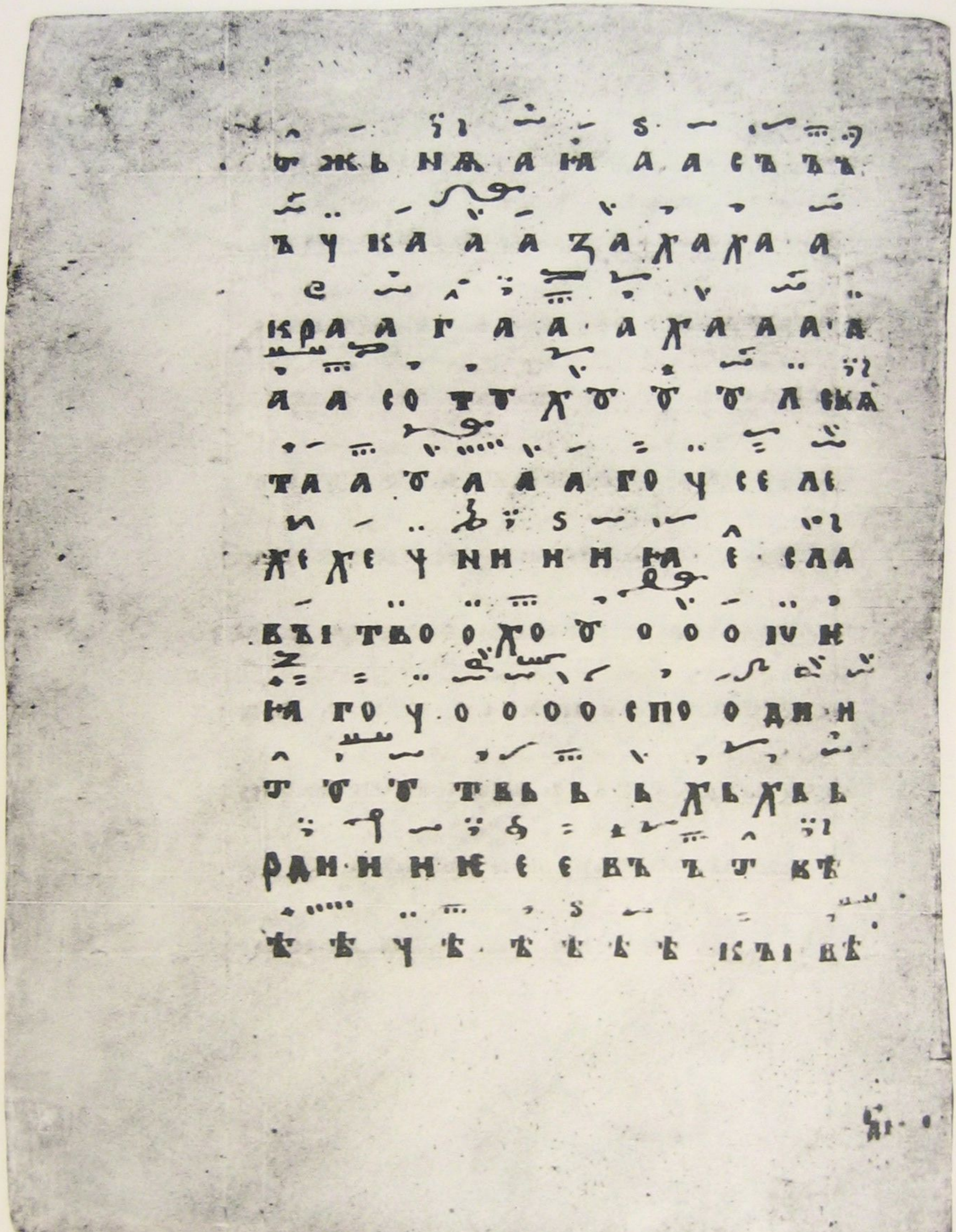

111.


съ па а со о ѡво про по вѣ
да а а ше при шь ь ь ь жь
ь стки и и и ке да па а а у че
ть ь ь ѿ ко о о и ро о о о ди
ıа · ѿ а а а а бе за ко нь
но о о о ѥ ѿ ѿ би и и и ство
и и и спро о о о шь ши · не
ѥ е е дн · но о о о ко · ко о
о жи и и ѿ а а а а жи и
и ка го о о вѣ ѣ ѣ ка · въ
ъ ъ · ъ ъ ъ ъ за лю би нъ


119

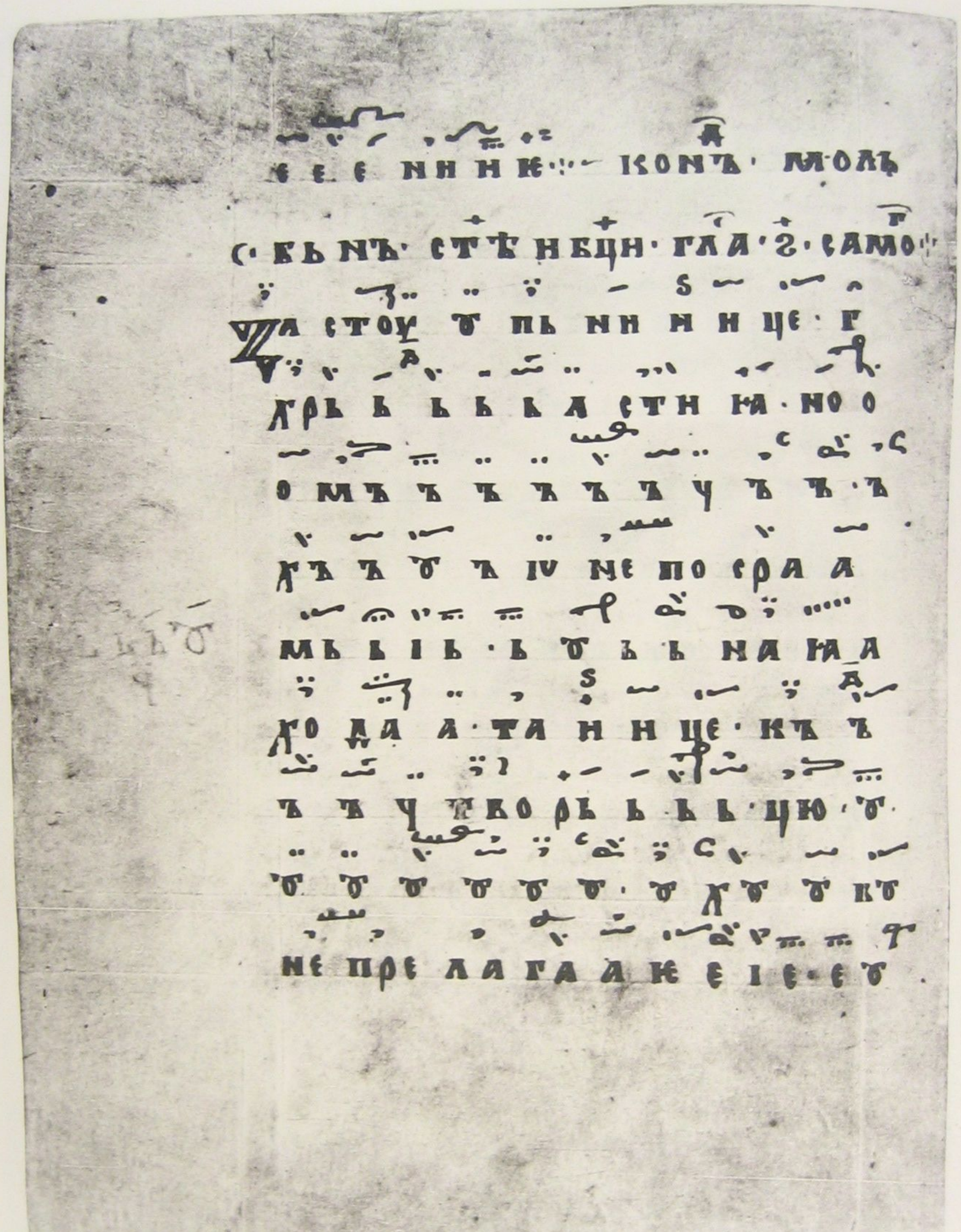


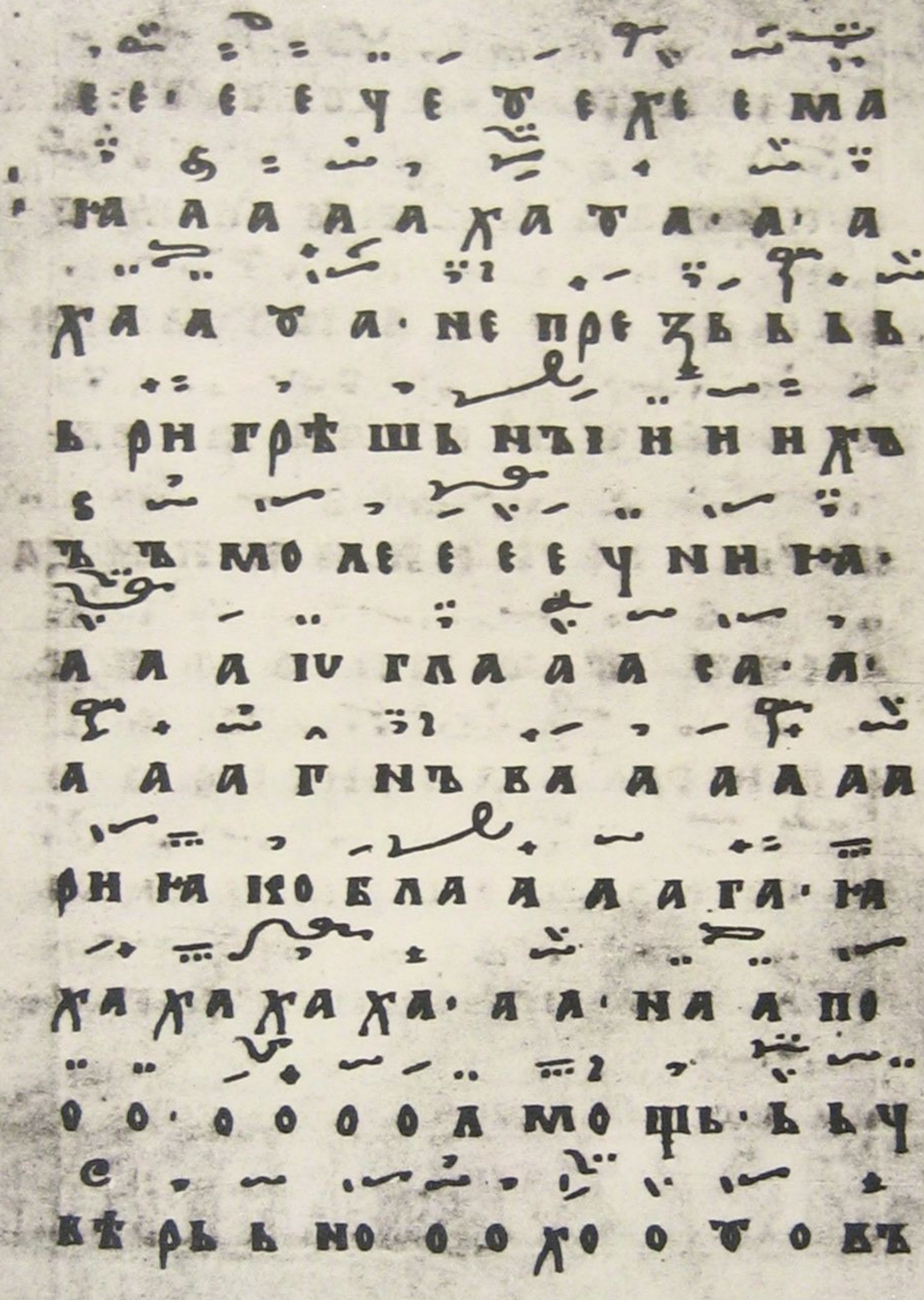

113
КОНЪ · НА ОСЩЕНИЕ ЦРКВИ · ГЛА · Д · САМО



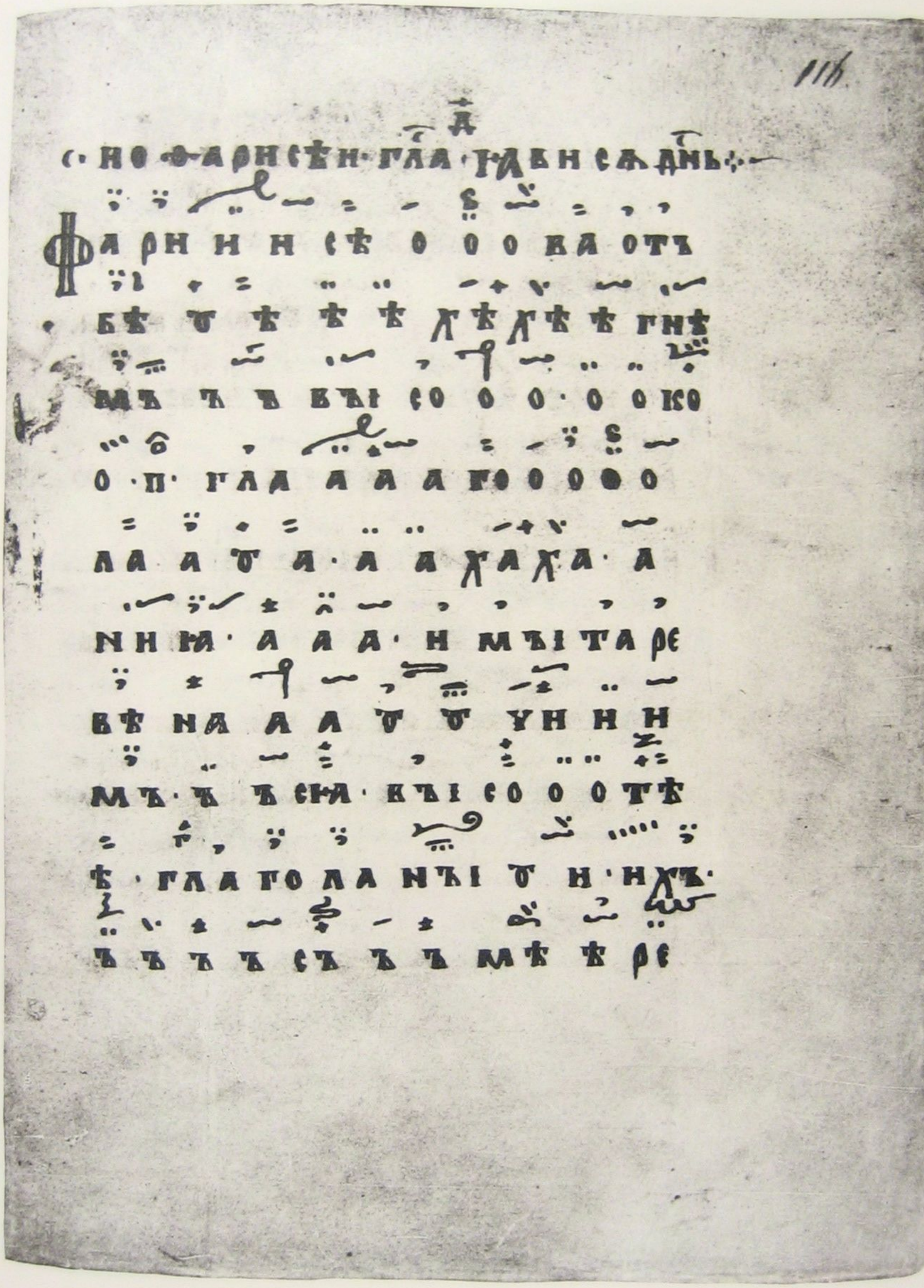
114

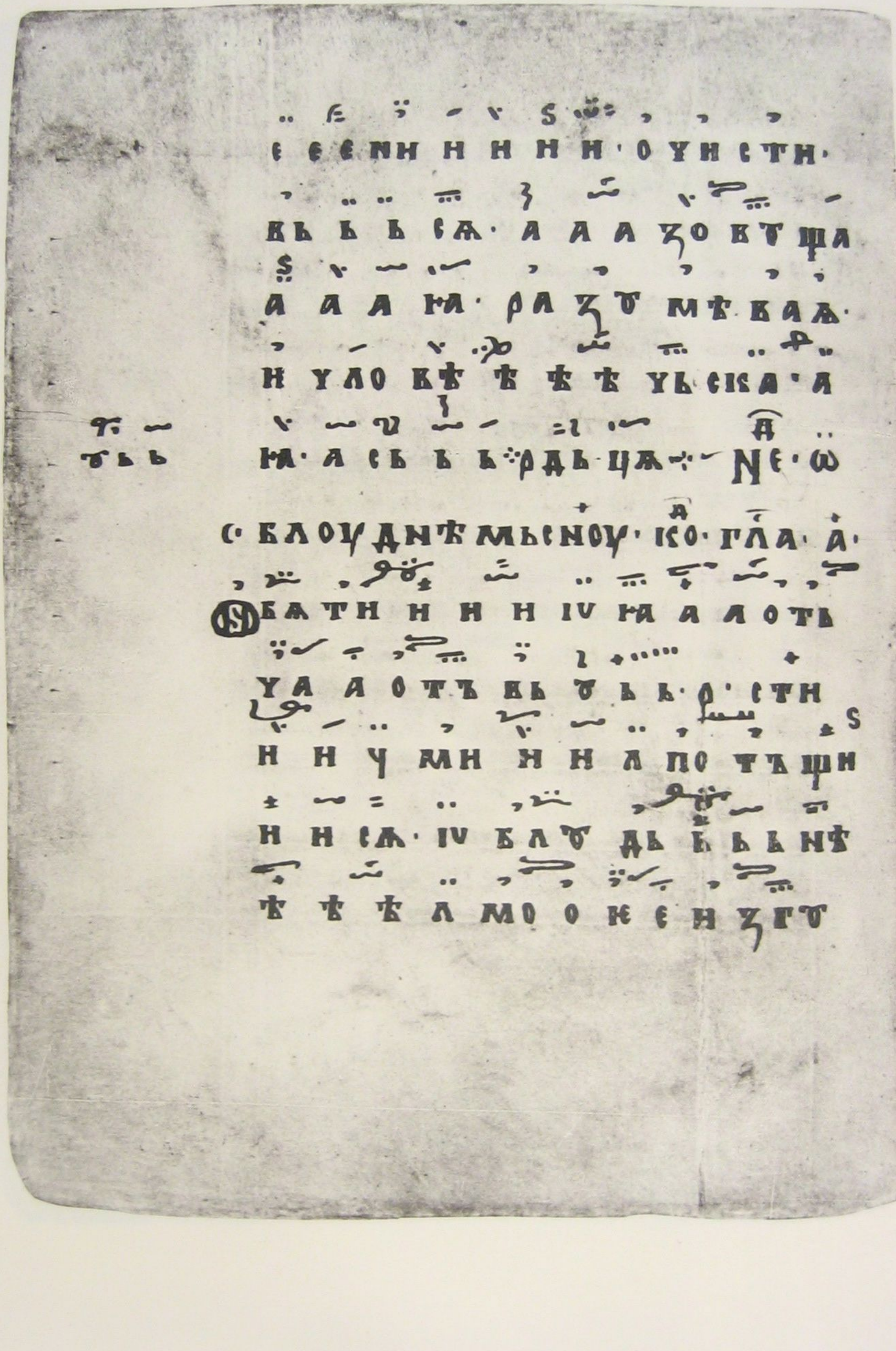

ѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ ка и
при и ч и и ми х и х и и
л на а а ша а а въ не е
мь не е е е л пре е е ста
а ѿ а а а нь но ч прино
еи мъı ѿ и и и ıа ти и
мо хо хо ч о хо хо ли и
и твъı ч бо го ро ѿ о о ди
ца а ра а а ди вь е ѣ ѣ
ѣ хъ хъ ъ жи и и и ꙁ ни
и и и въ ъ сıръ ь е е ѿ е

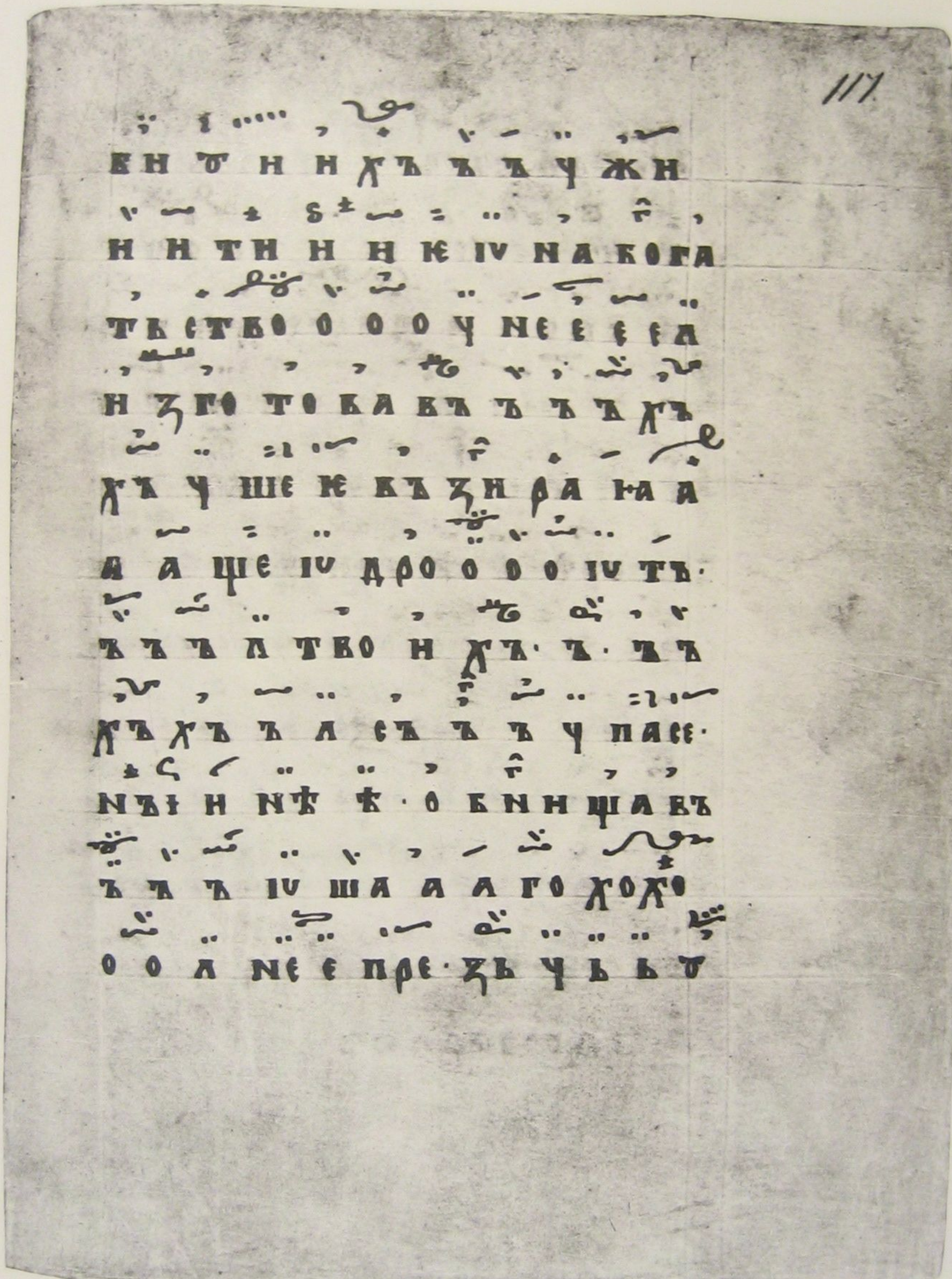


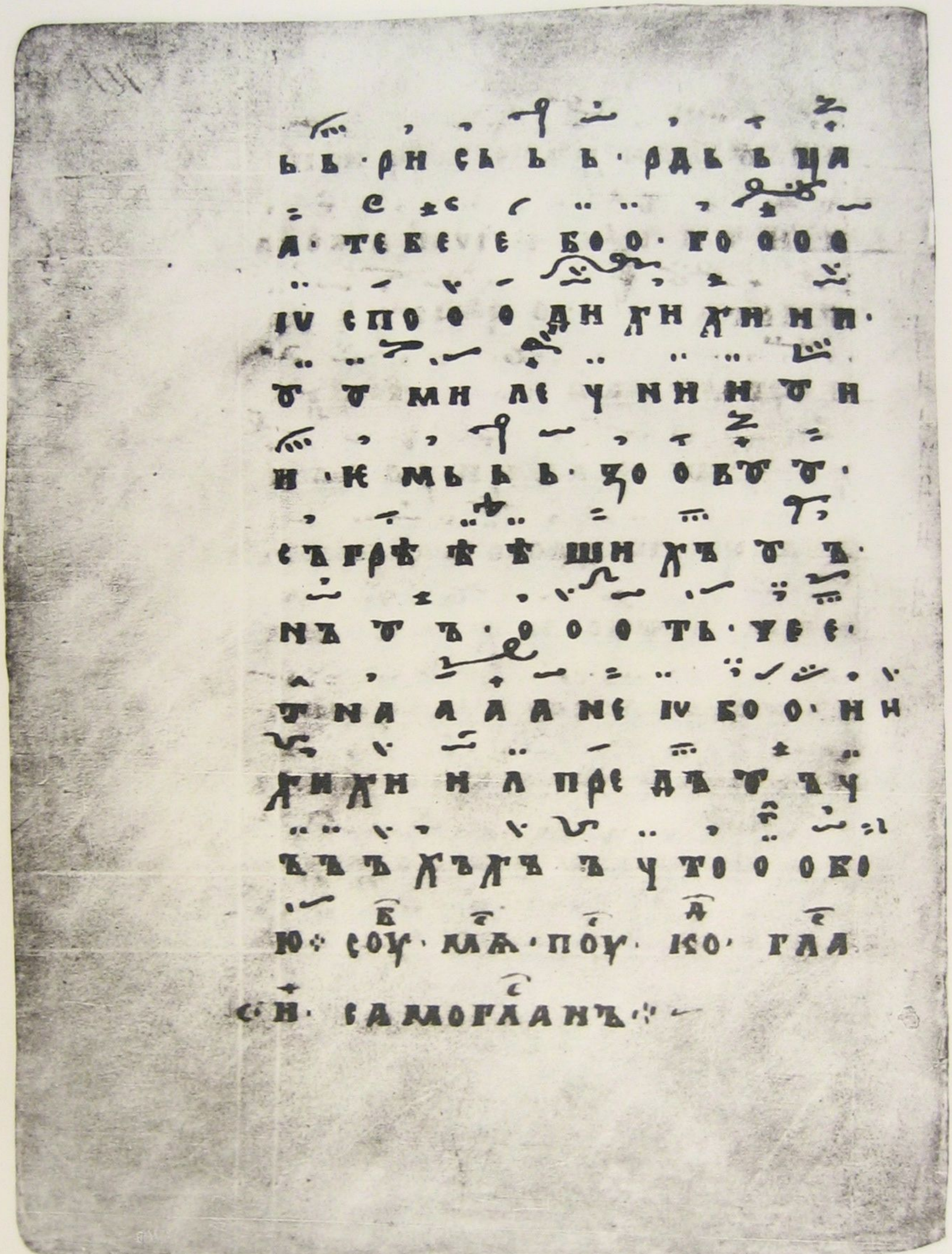

е е е е ч е ѿ е х е е ма
ꙗ а а а а х а ѿ а а а
х а а ѿ а не пре з ь ь ь
ь ри грѣ шь нъ и и и хъ
ъ ъ мо ле е е ч ни ꙗ
а а а ю гла а а а е а а
а а а г нъ ва а а а а а
ри ꙗ ко бла а а а га ꙗ
ха ха ха ха а а на а по
о о о о о о а мо щь ь ь ч
кѣ рь ь но о о хо о ѿ о въ

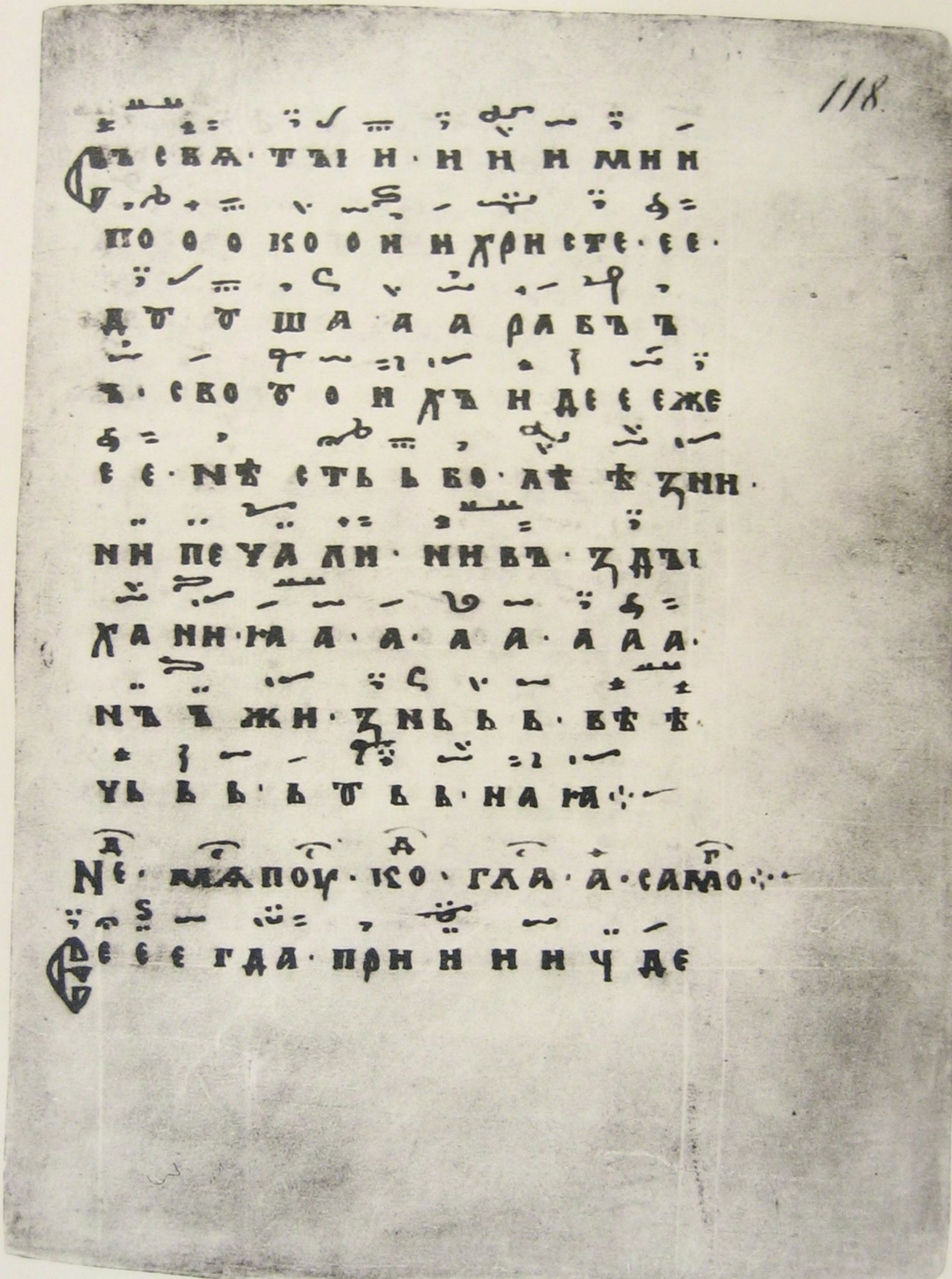

НЕДѢ. ОМЫТАРІ

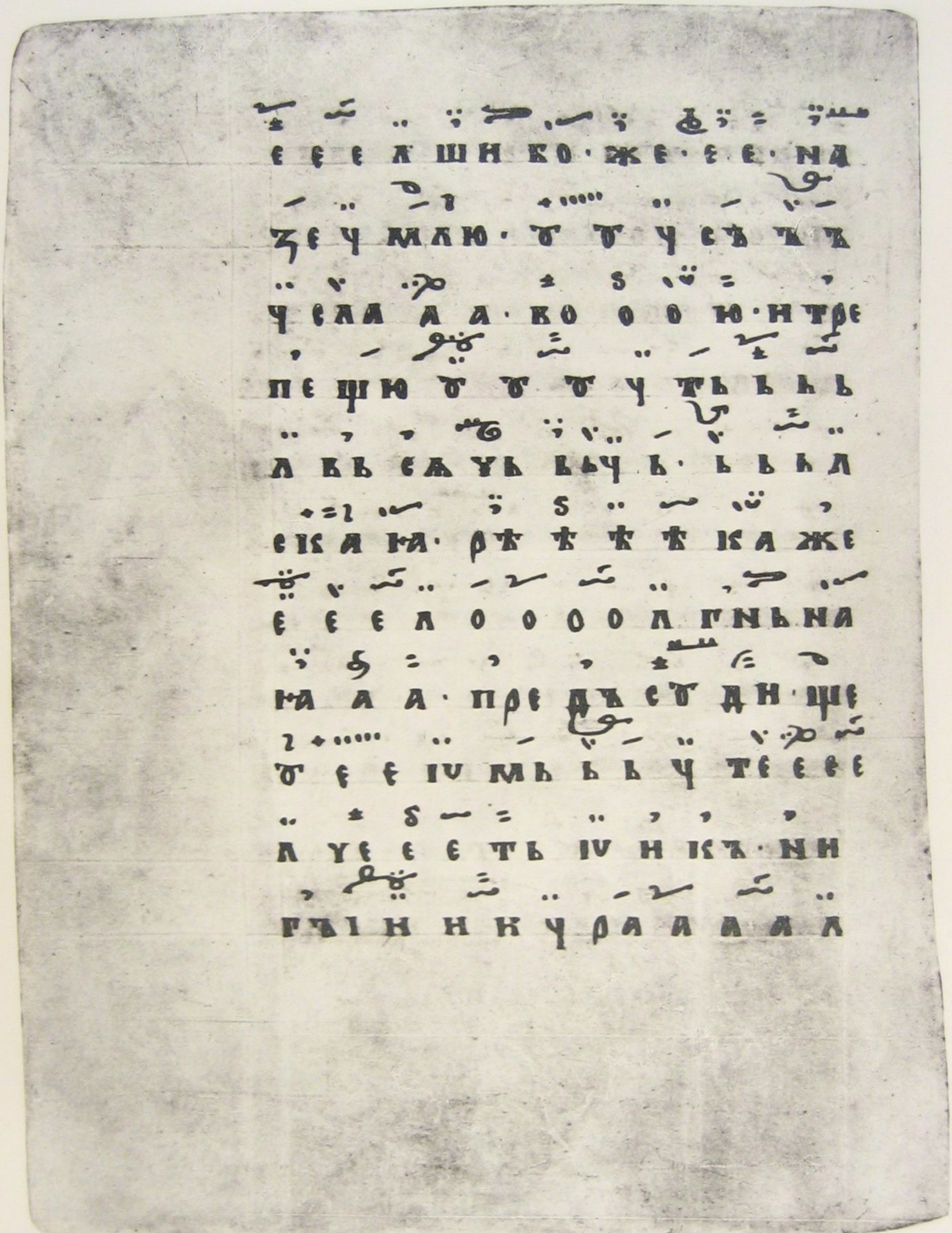

116

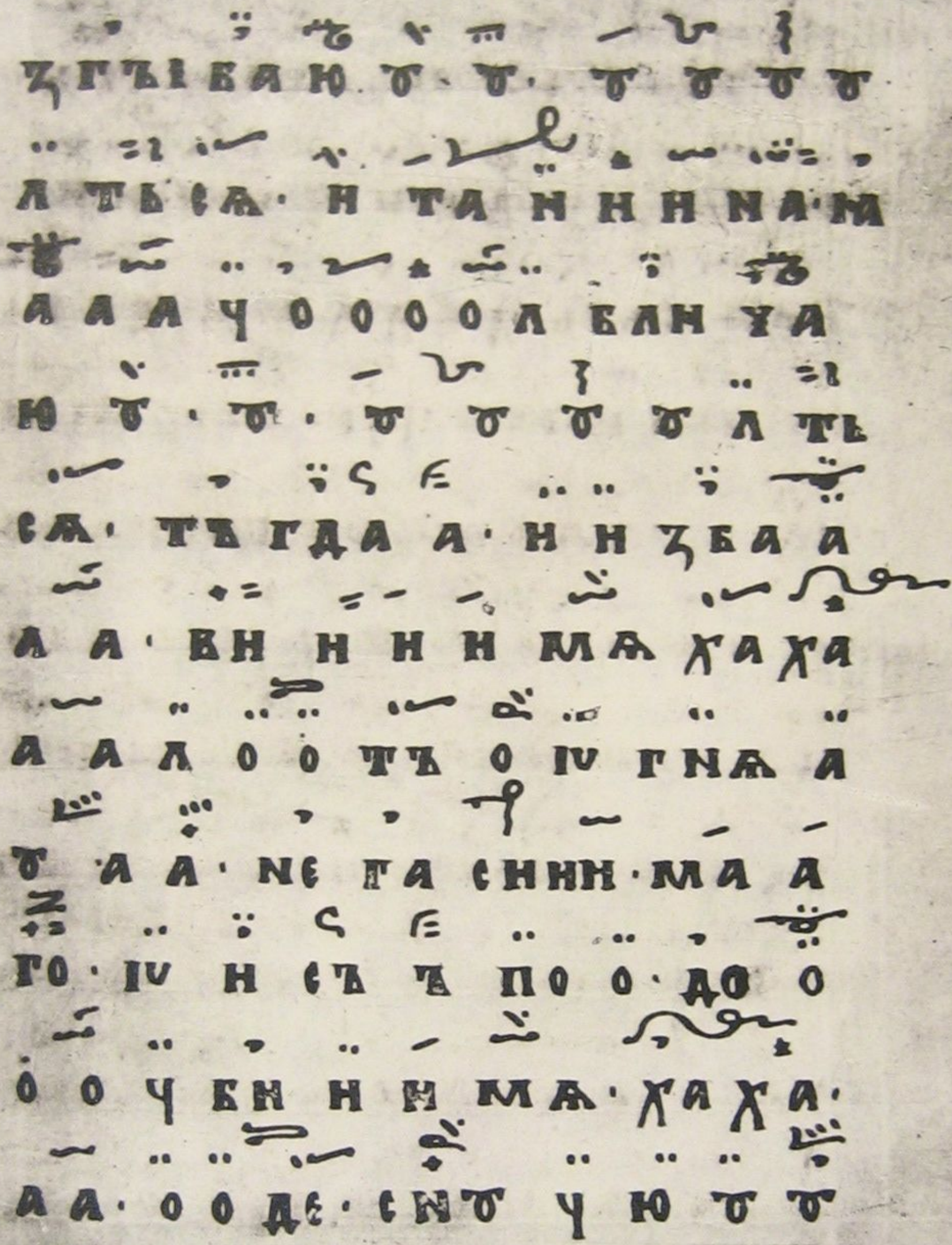


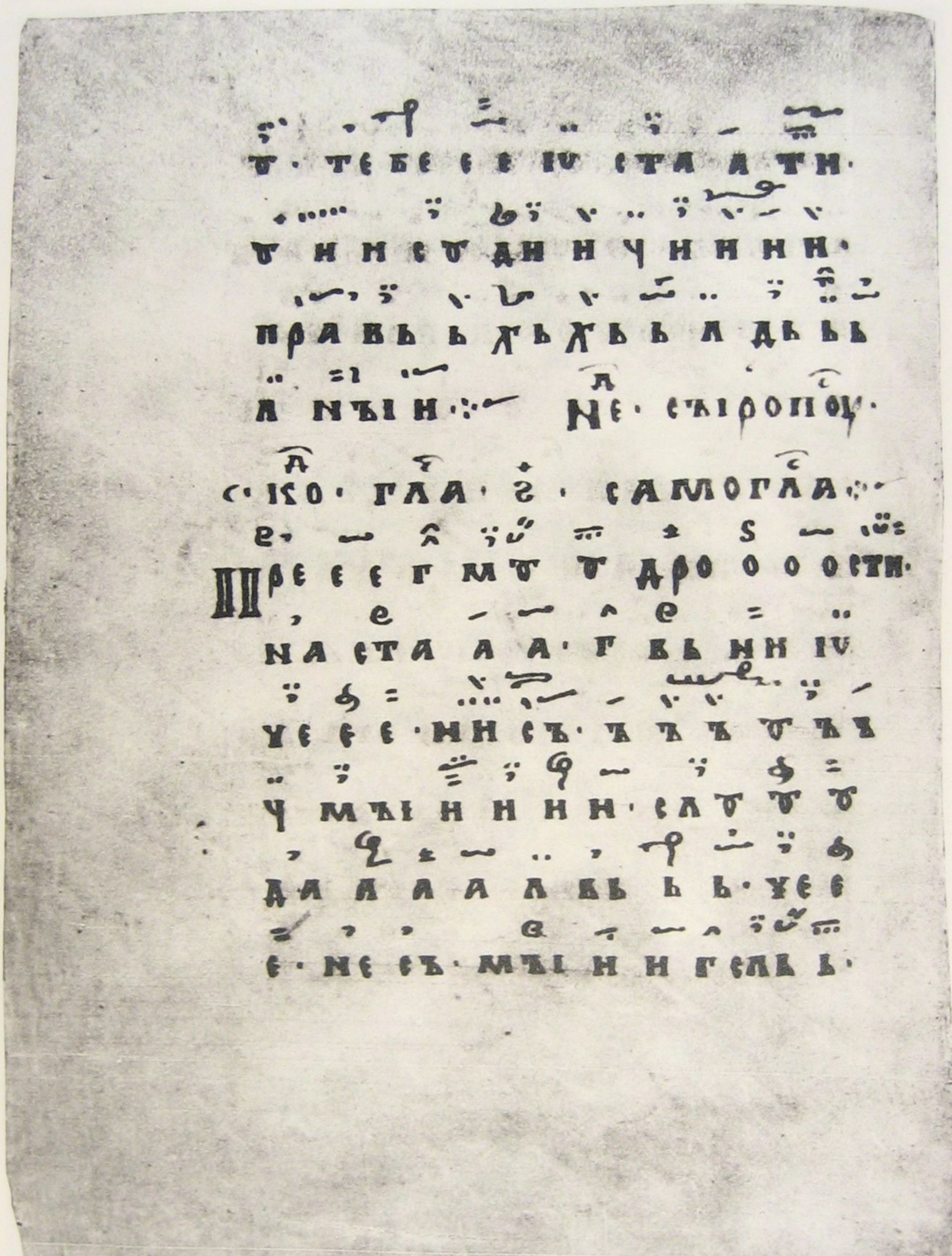

117

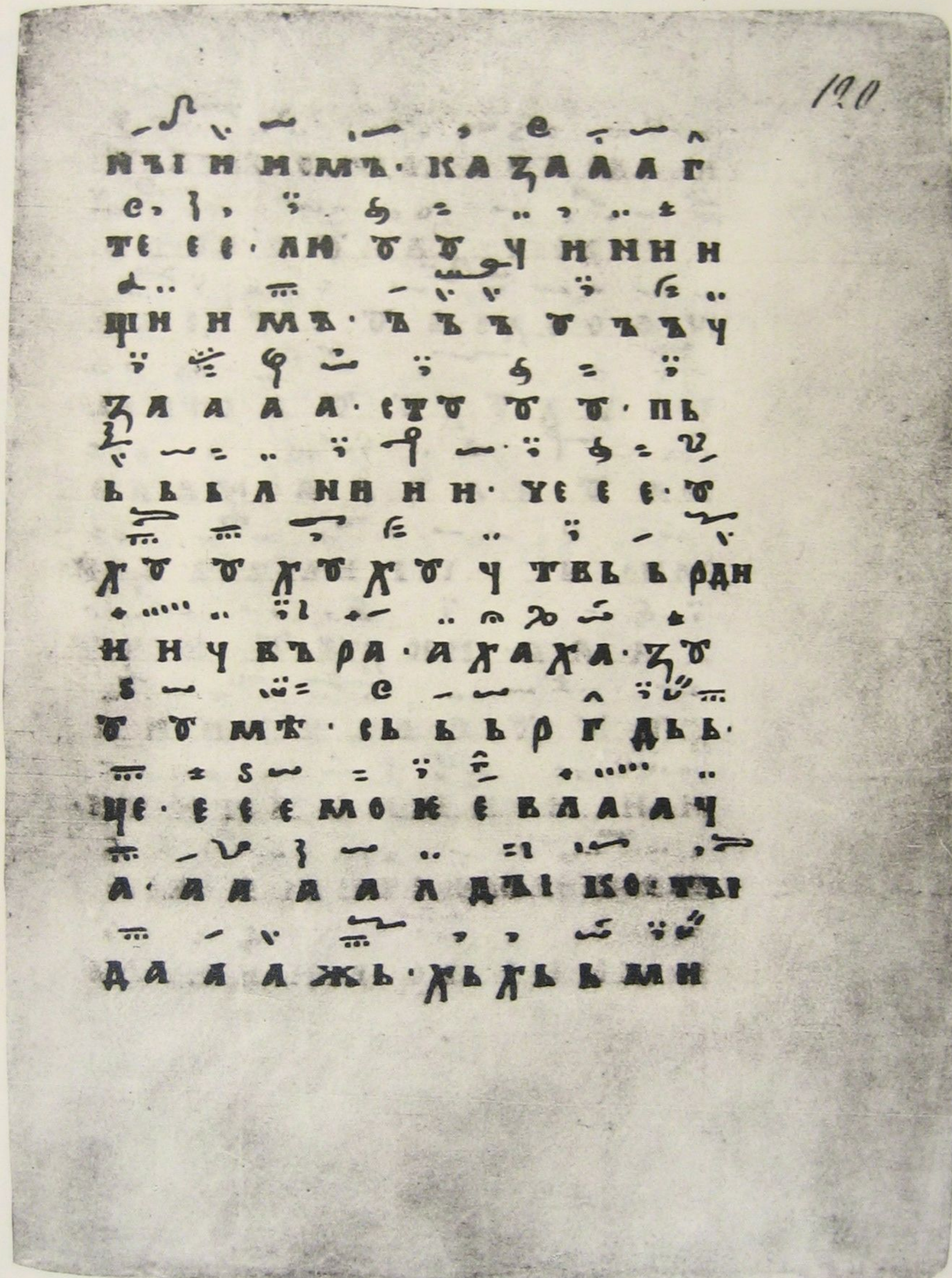


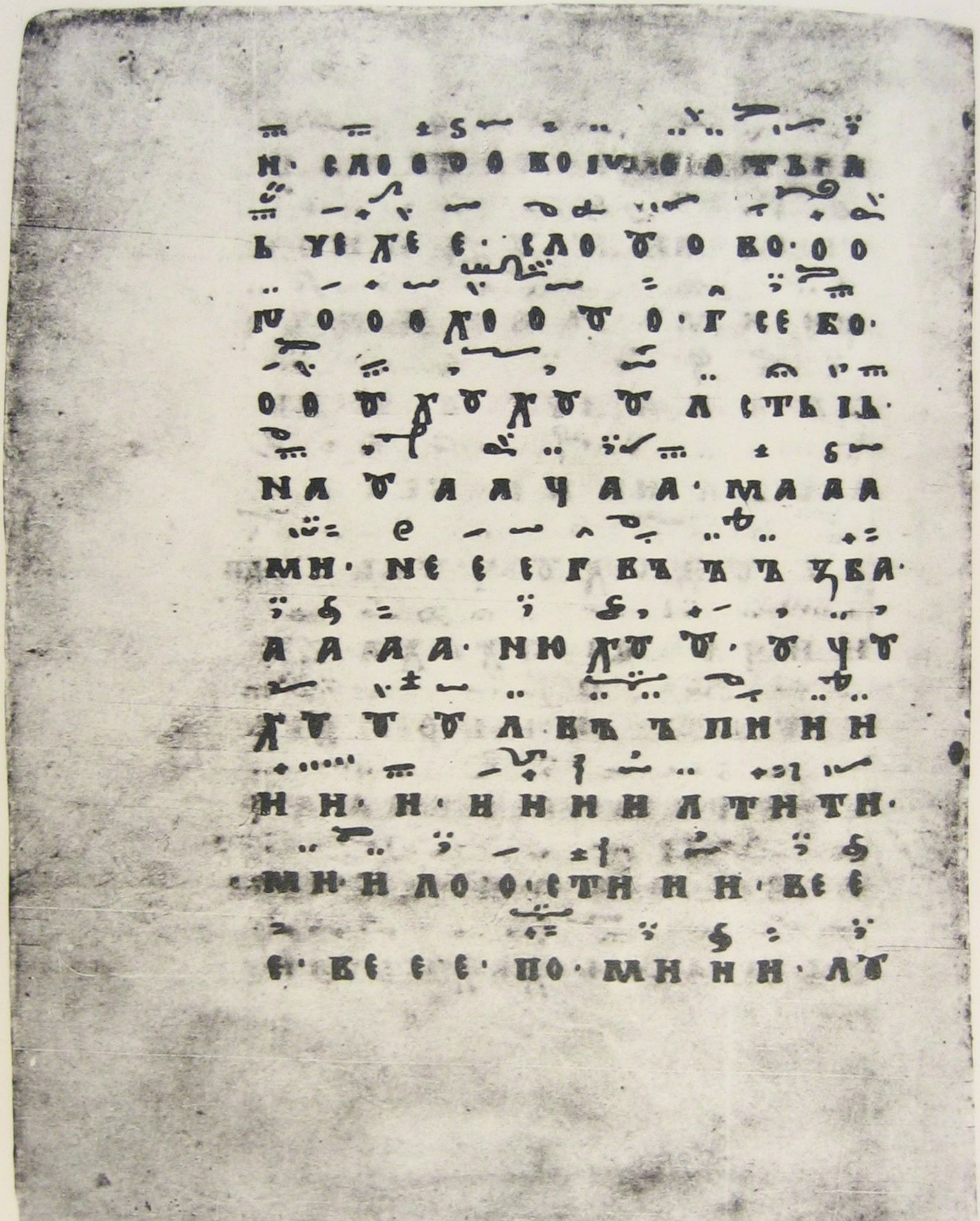

118
Съ свѧ·тъı и·и и и мни
по о о ко о и и хрис те·е е·
дꙋ ꙋ ша а а рабъ ъ
ъ·сво ꙋ о и хъ и де е еже
е е·нѣ сть ь бо·лѣ ѣзни
ни печа ли·ни въ·зды
ха ни·ıа а·а·а а·а а а·
нъ ѣ жи·знь ь ь·бе ѣ
чь ь ь·ь ꙋ ь ь·на ıа
Нѣ·мапоу·ко·гла·а·само
Се е е гда·при и и и ч де

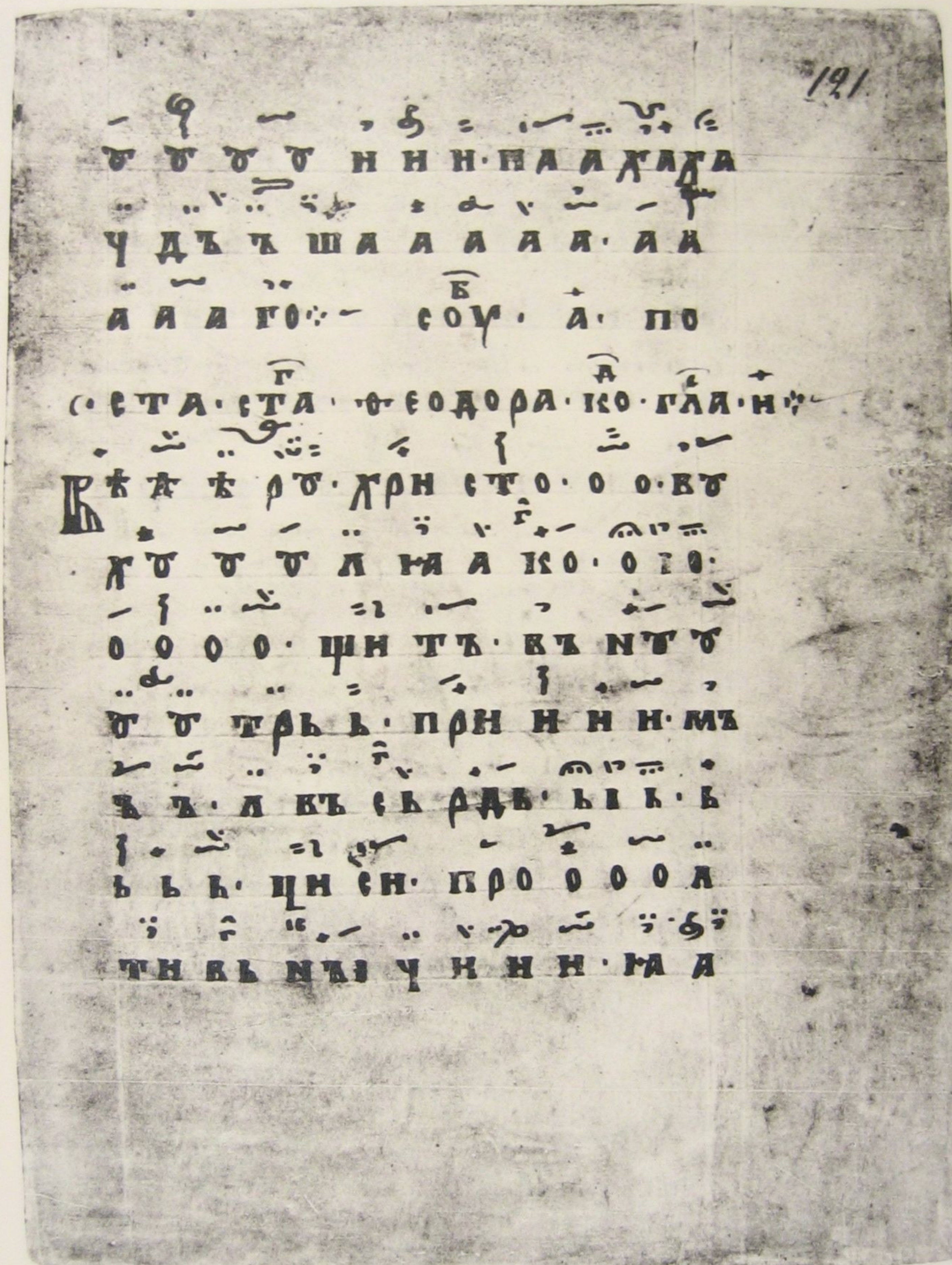


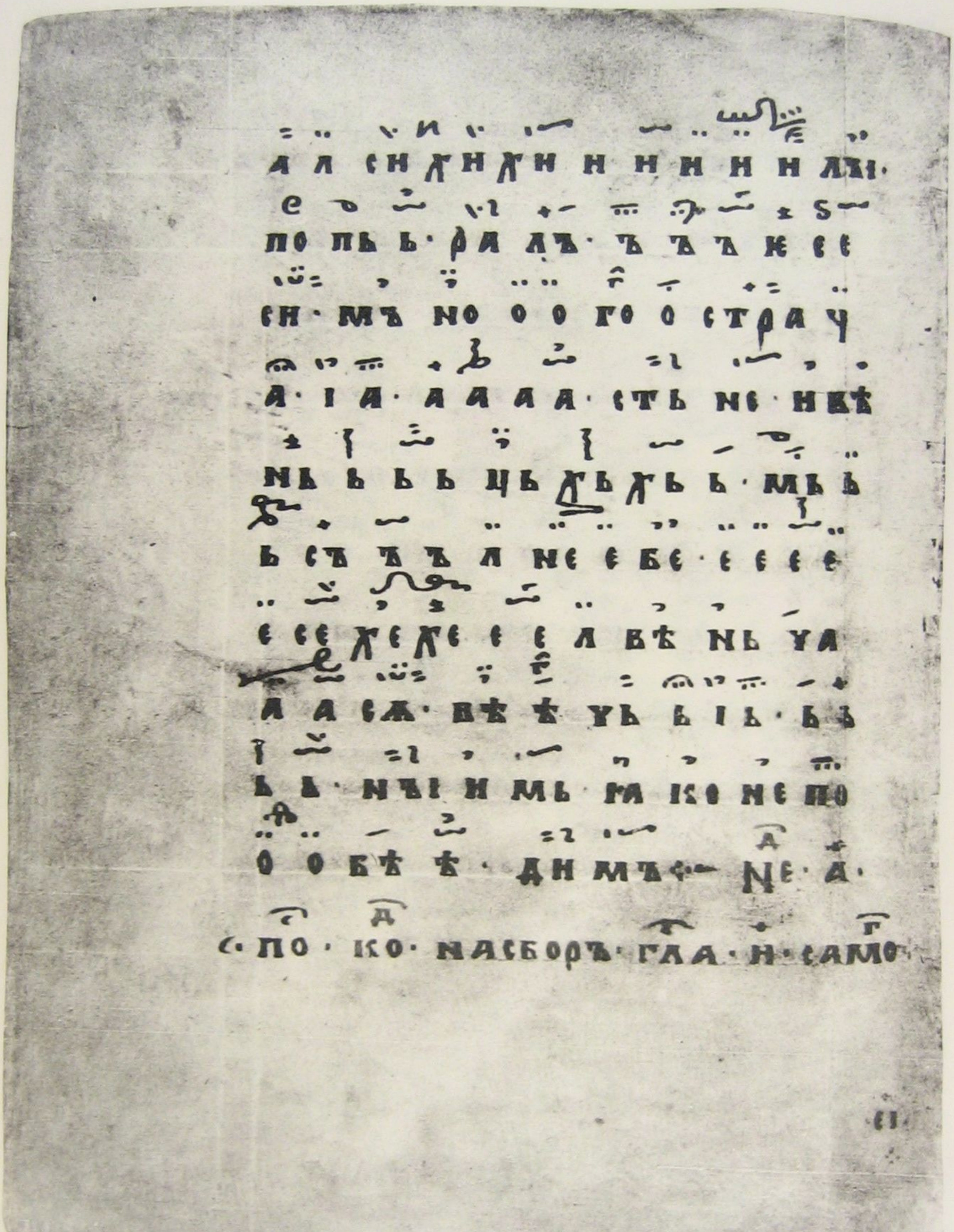



ѿ· тебе е е ю ста а ти·
ѿ и и е ѿ ди и ч и и и и·
пра вь ь хь хь ь а дь ь ь
а ны и ⁘ Не· сѧропоу·
с· ко· гла· г· самогла⁘
Шре е е е г мѿ ѿ дро о о о ести·
на ста а а· г вь и и ю
че е е· и и сь· ъ ъ ъ ѿ ъ ъ
ч мъı и и и и и· елѿ ѿ ѿ
да а а а а вь ь ь· че е
е· не сь· мъı и и гелвь·

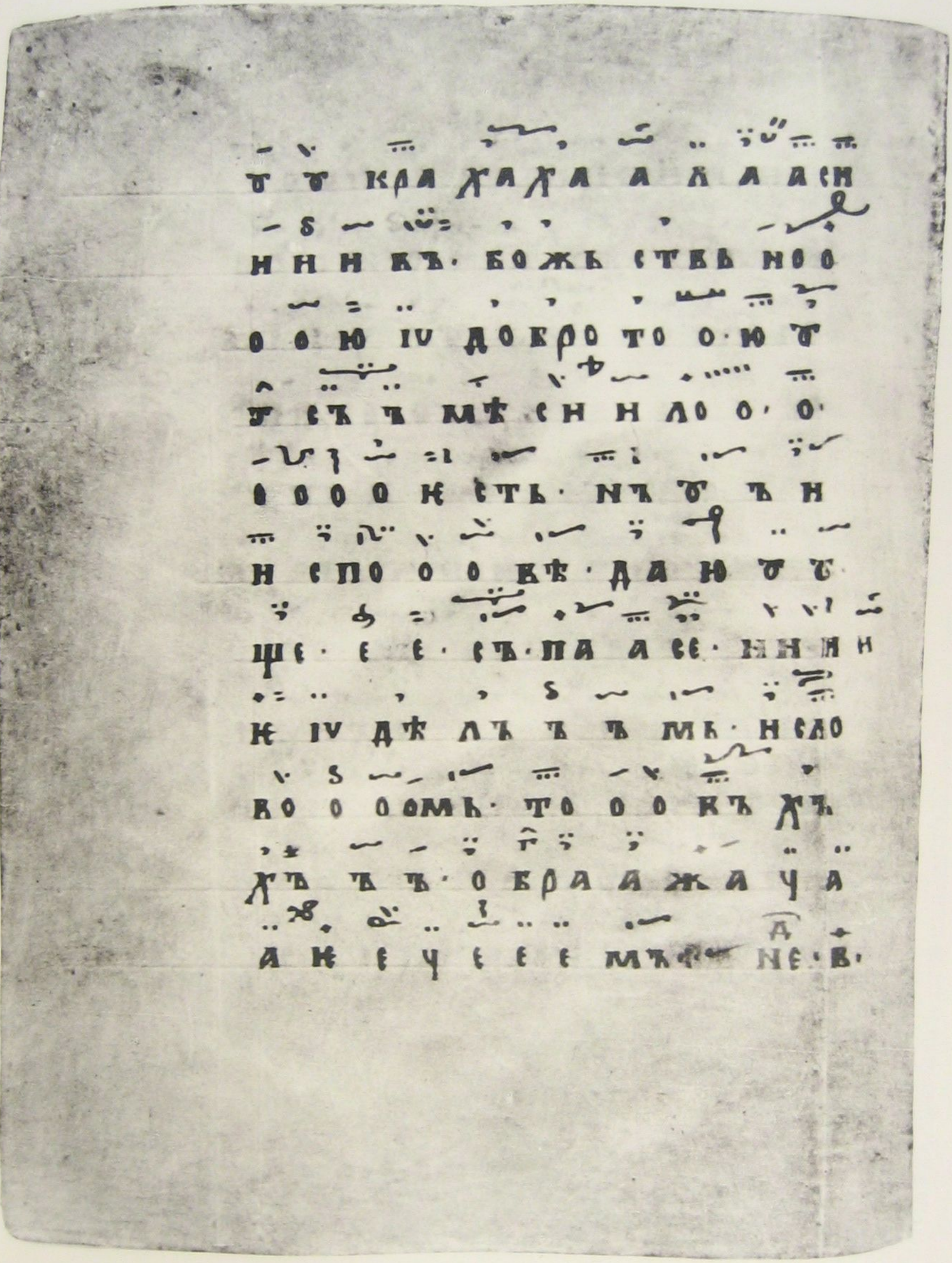

120
НЪI Н НМЪ· КАЗААА Г
ТЕ Е Е· АЮ Ѿ Ѿ Ч Н НН Н
ЩН Н НМЪ· Ъ Ъ Ъ Ѿ Ъ Ъ Ч
ЗА А А А· ЕѾ Ѿ Ѿ· ПЬ
Ь Ь Ь А НН Н Н· ЧЕ Е Е· Ѿ
ХѾ Ѿ ХѾ ХѾ Ч ТВЬ Ь РДН
Н Н Ч ВЪ РА· А ХА ХА· ЗѾ
Ѿ Ѿ МѢ· ВЬ Ь Ь Р Г ДЬ Ь·
ЦЕ· Е Е Е МО Ж Е ВЛА А Ч
А· А А А А А ДЪI КО ТЪI
ДА А А ЖЬ· ХЬ ХЬ Ь МН

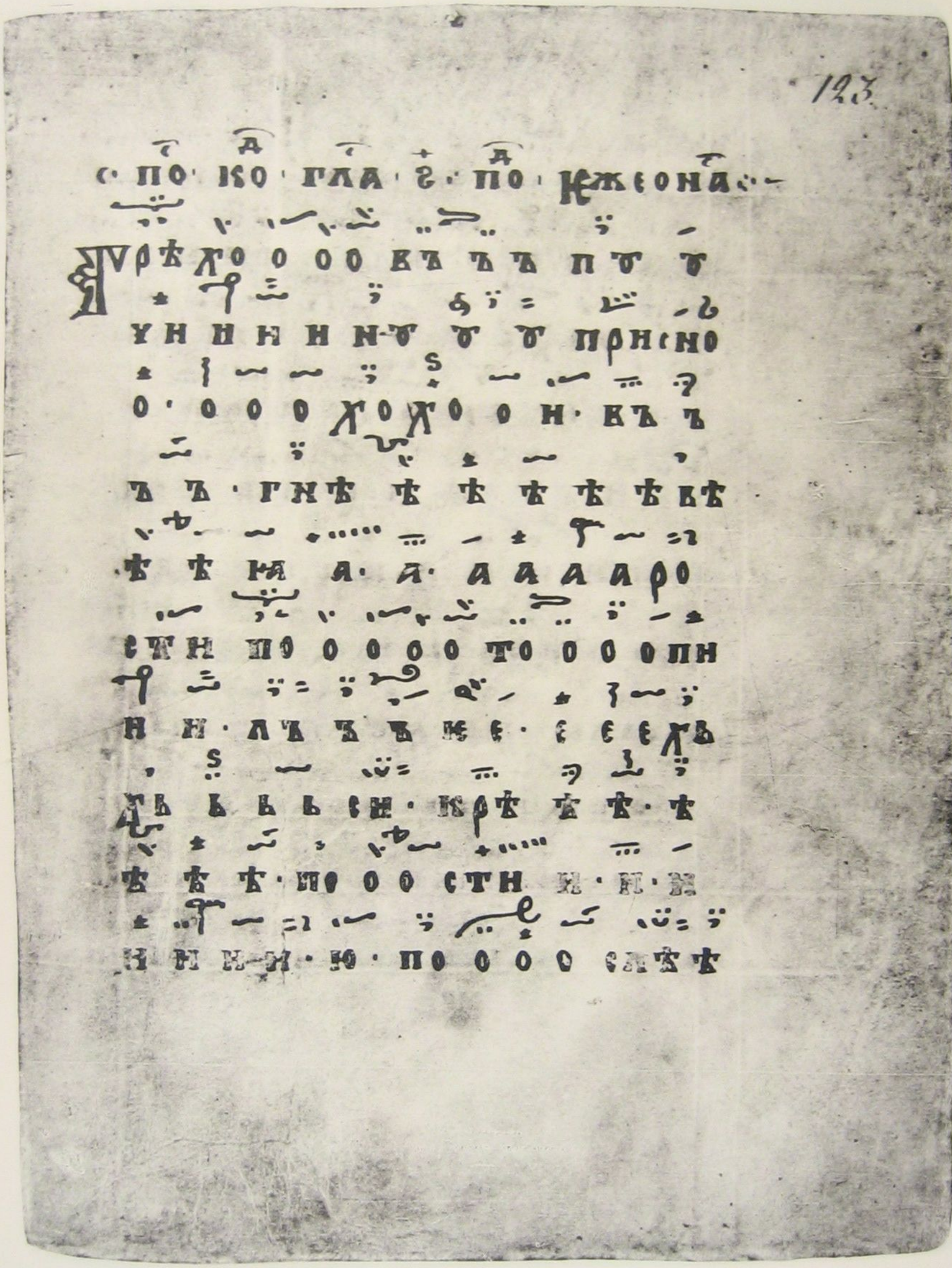



121
сꙋ · а · по
ста · ста · ѳеодора · ко · гла · н

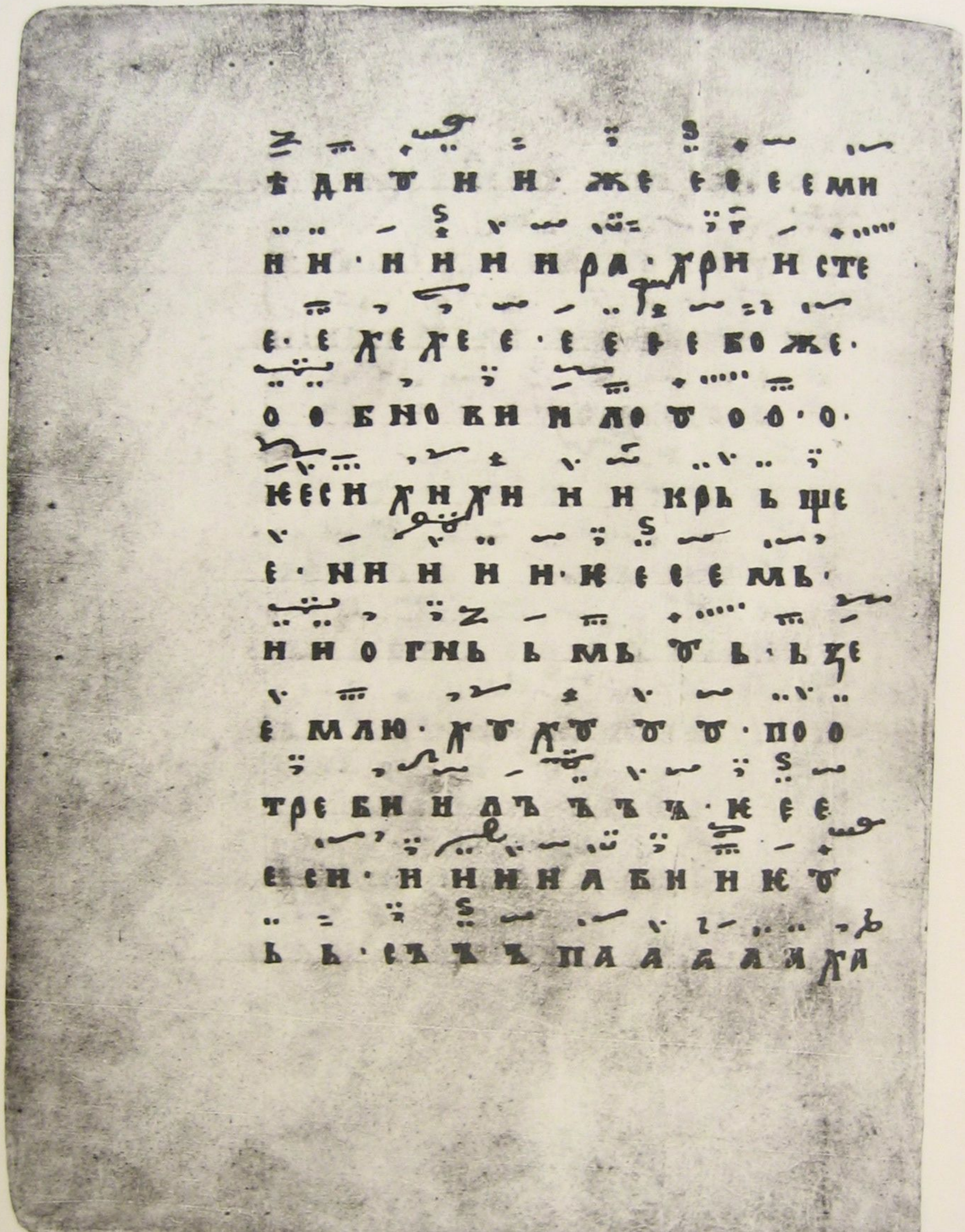



122
Не и и и испи · са а · но о о
ке · сло хо хо хо · во о о · о о о о
ть · уе е е е хе е е те е ч и е те
ве · е е е · бо о о о го · ро ди
ти и ни · це е е е · и спи
са но о бъ ı · и и и стьхь
хь · ь л въплъ ща а а
ıа а · а а а сѧ · и хи и хи
и · о скв ь ь рнь ь шни и
и сѧ · о бра а а · а а азъ ·
на дре е · вьъ ч не е е е ·
15




123

3 v



ха се е е е ны ми ло сти

н н ю х ѿ х ѿ ѿ ѿ ю же

е е е къ на а а мъ ь ъ

и и з ба ви и те е е е ль

ь ь ь ь х ь х ь ь ь ь ь

се хъ: Нед. ı. поста.

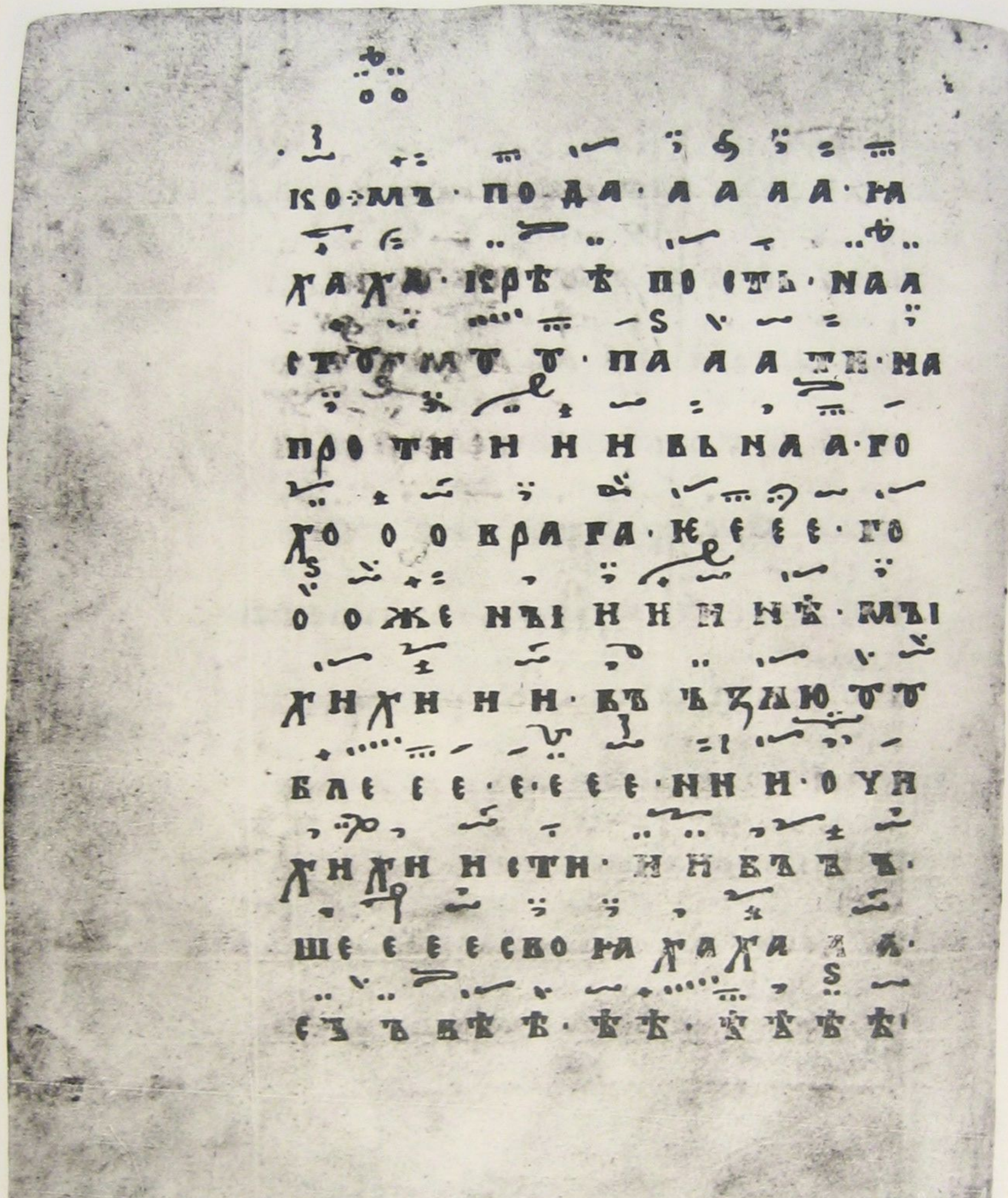
с. 12о. гла. г. по. рукопи:

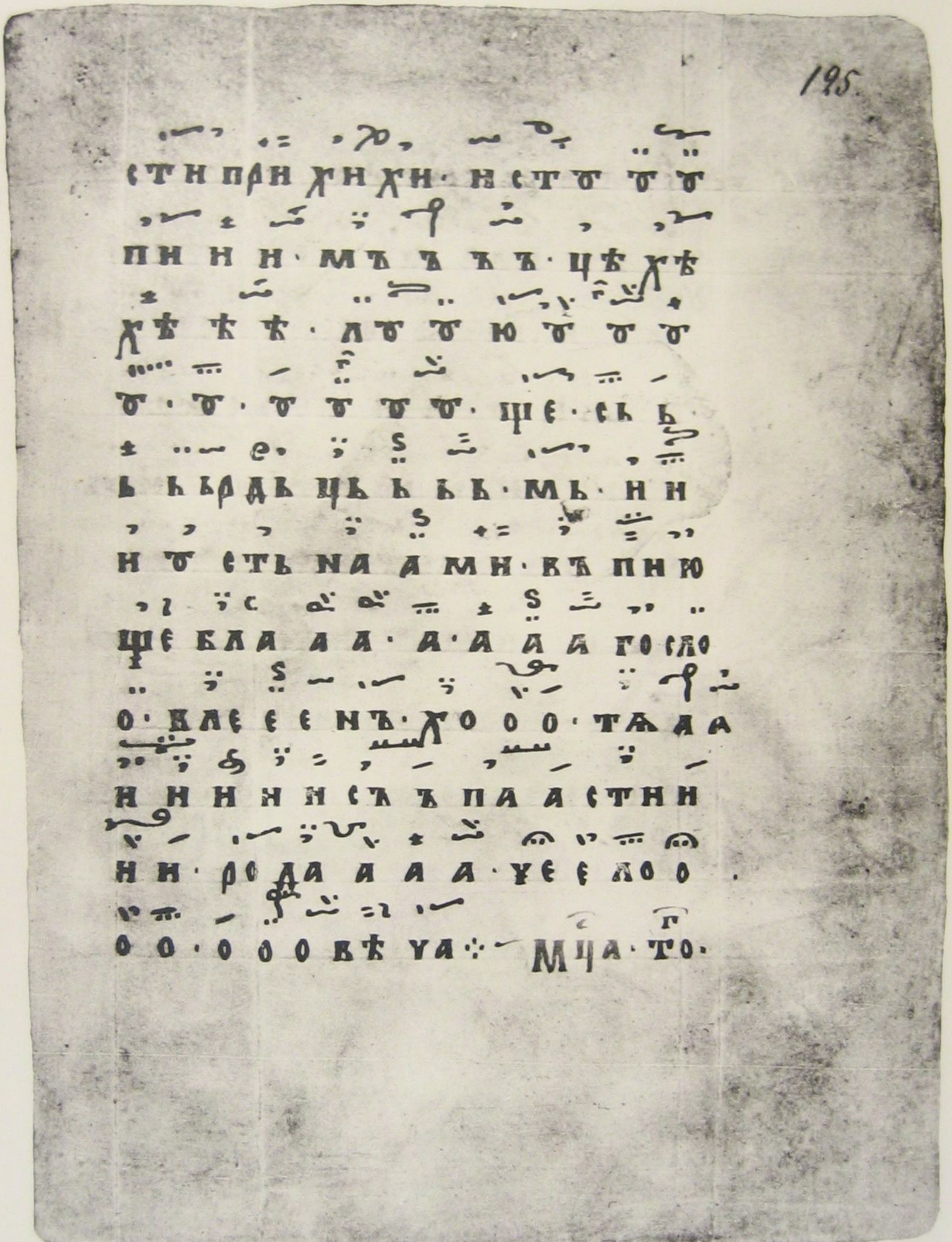
Ны нѣ. свѣ тлъı и лѹ ѹ

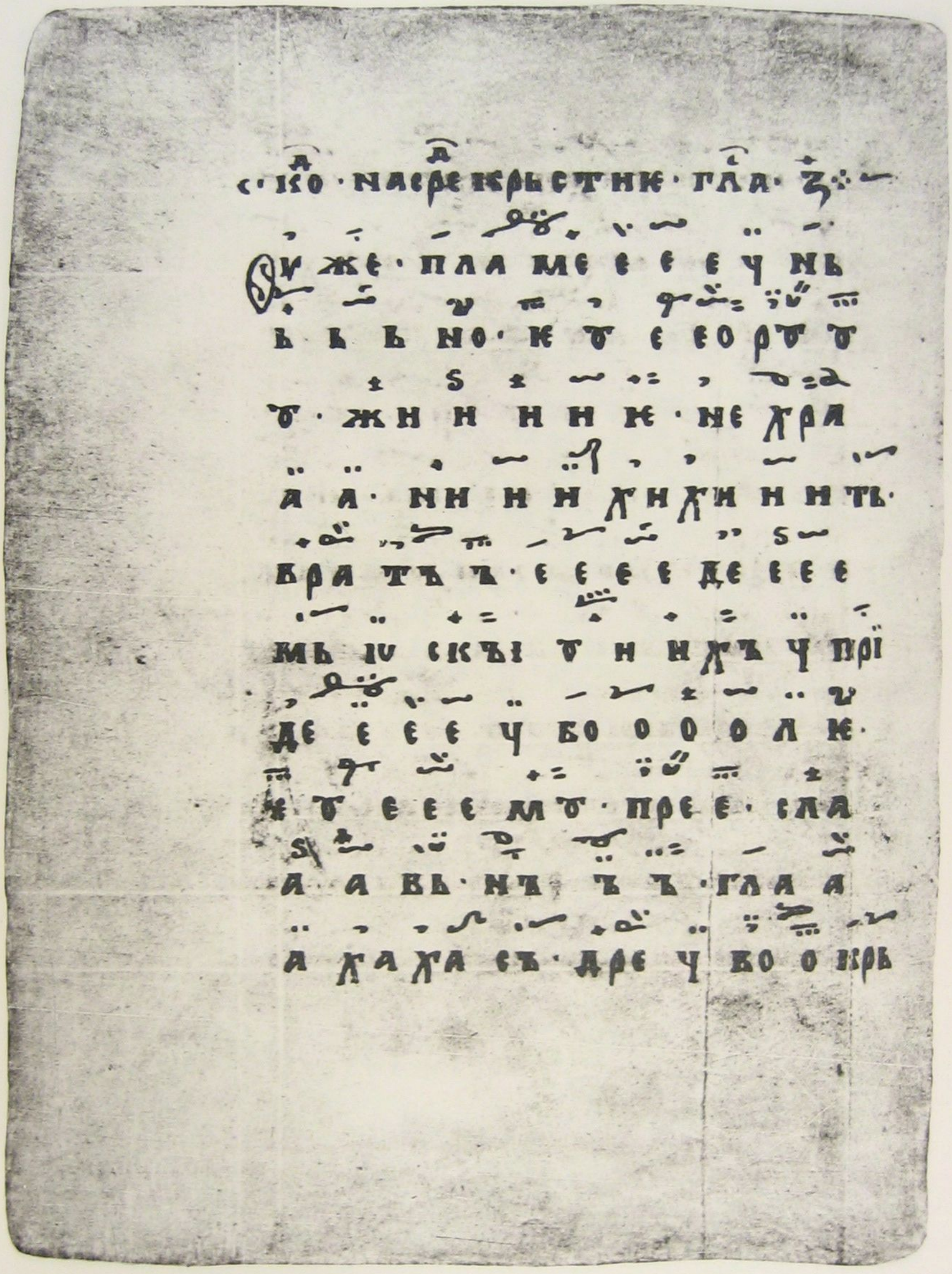
ѹ уа. си ıа ю е е е е ть хь

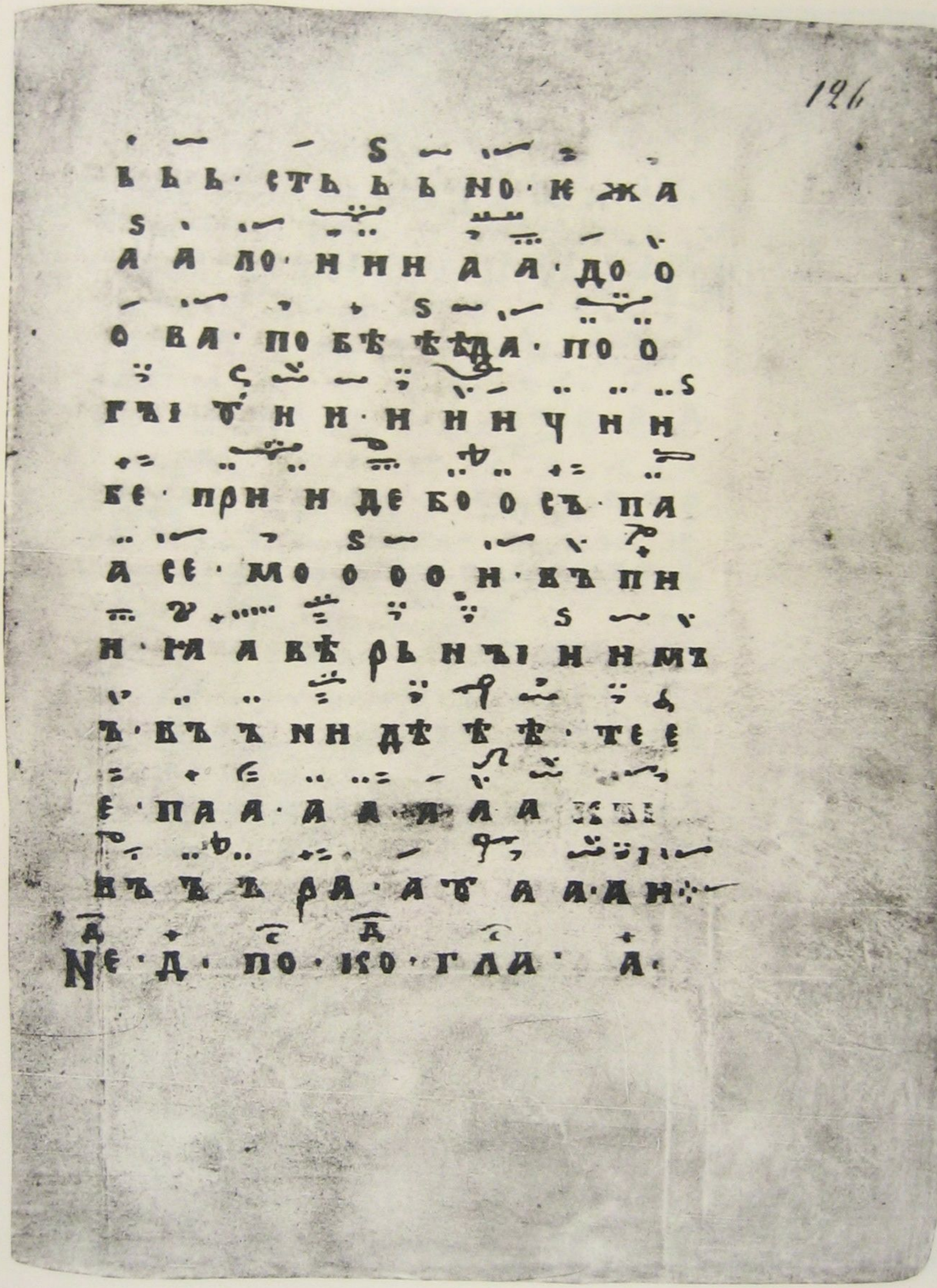
хь. кр ь ь стъ. го(с)по о дь ь ь

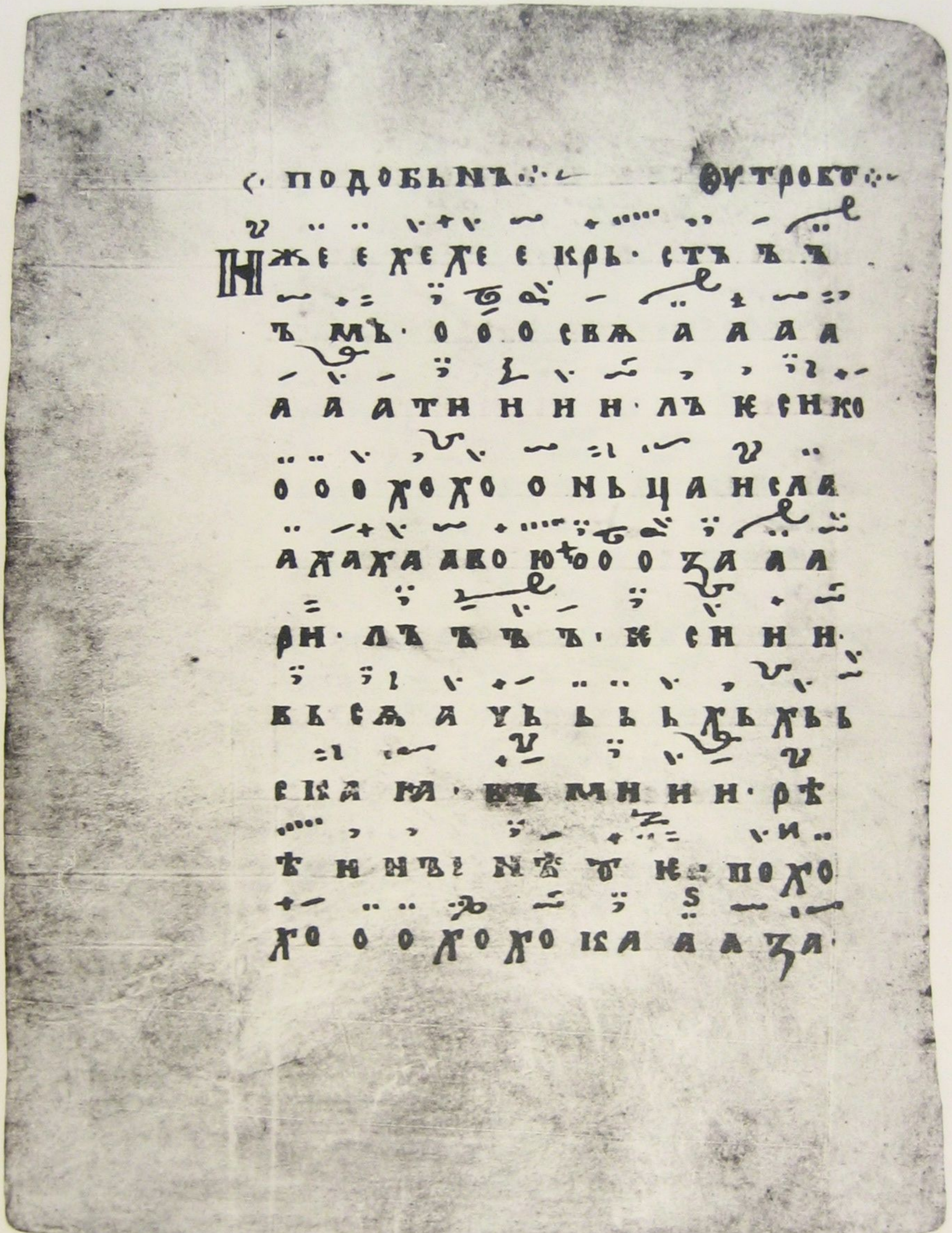
скы и и и. п. по сть ни

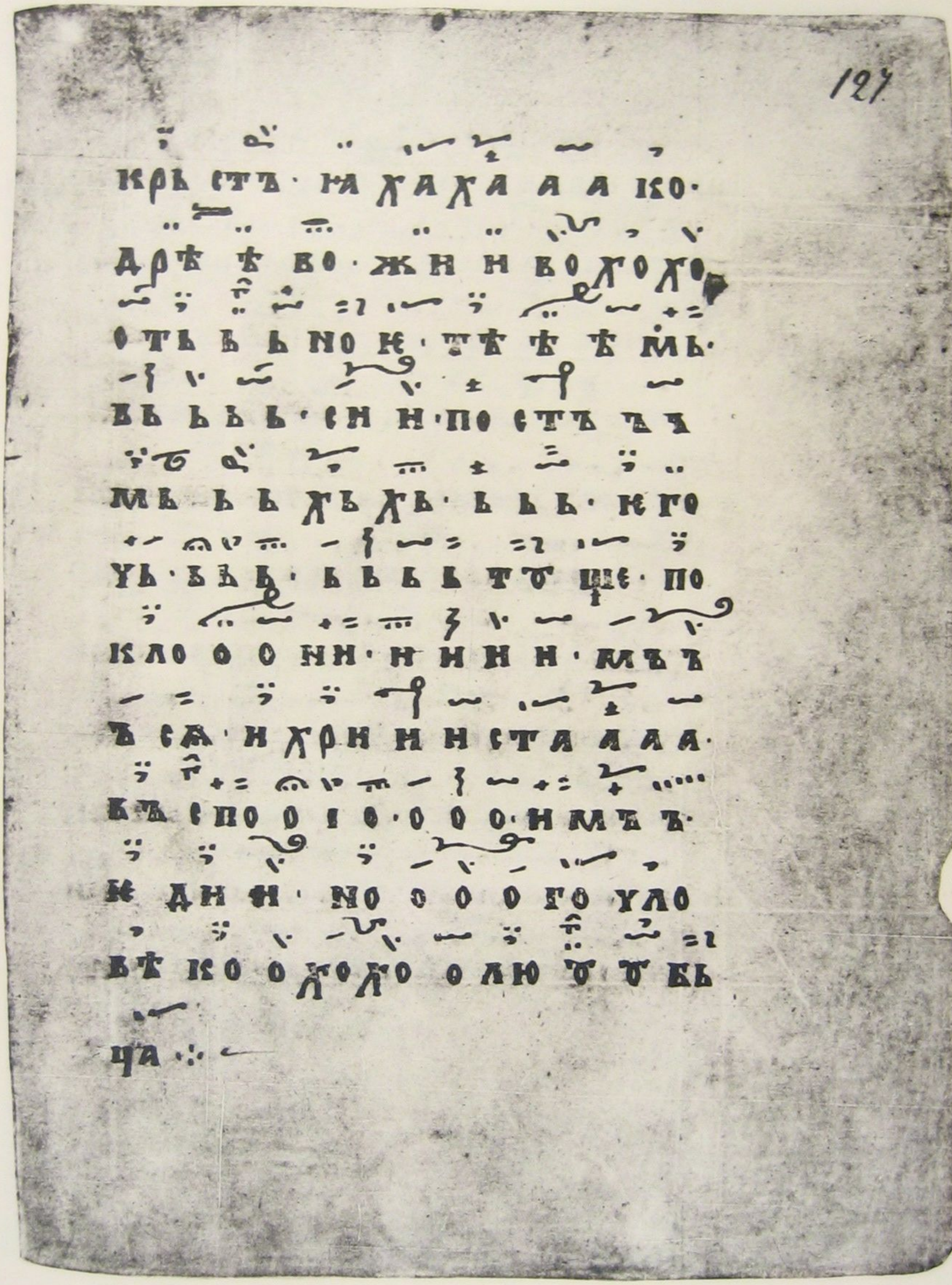


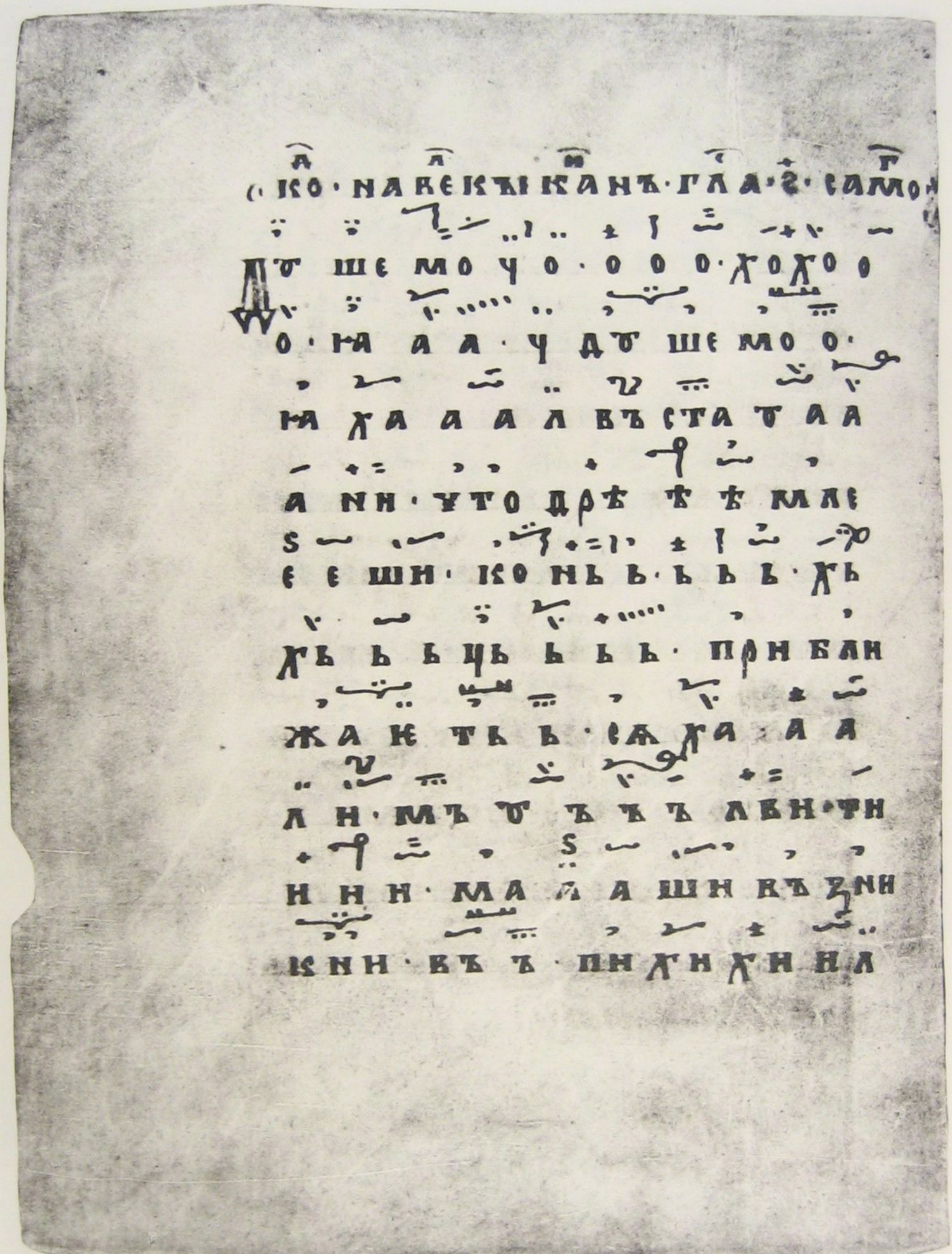

195.
стн прн хн хн· не сто о о
пн н н· мъ ъ ъ ъ· це хе
хе е е· ло о ю о о
о· о· о о о о· ще· еь ь
ь ьрдь ць ь ь ь· мь· н н
н о еть на а мн· въ пню
ще бла а а· а· а а а го сло
о· вле е е нъ· хо о о· та а а
н н н н н съ ъ па а стн н
нн· ро да а а а· уе е ло о
о о· о о о ве уа мца· то·

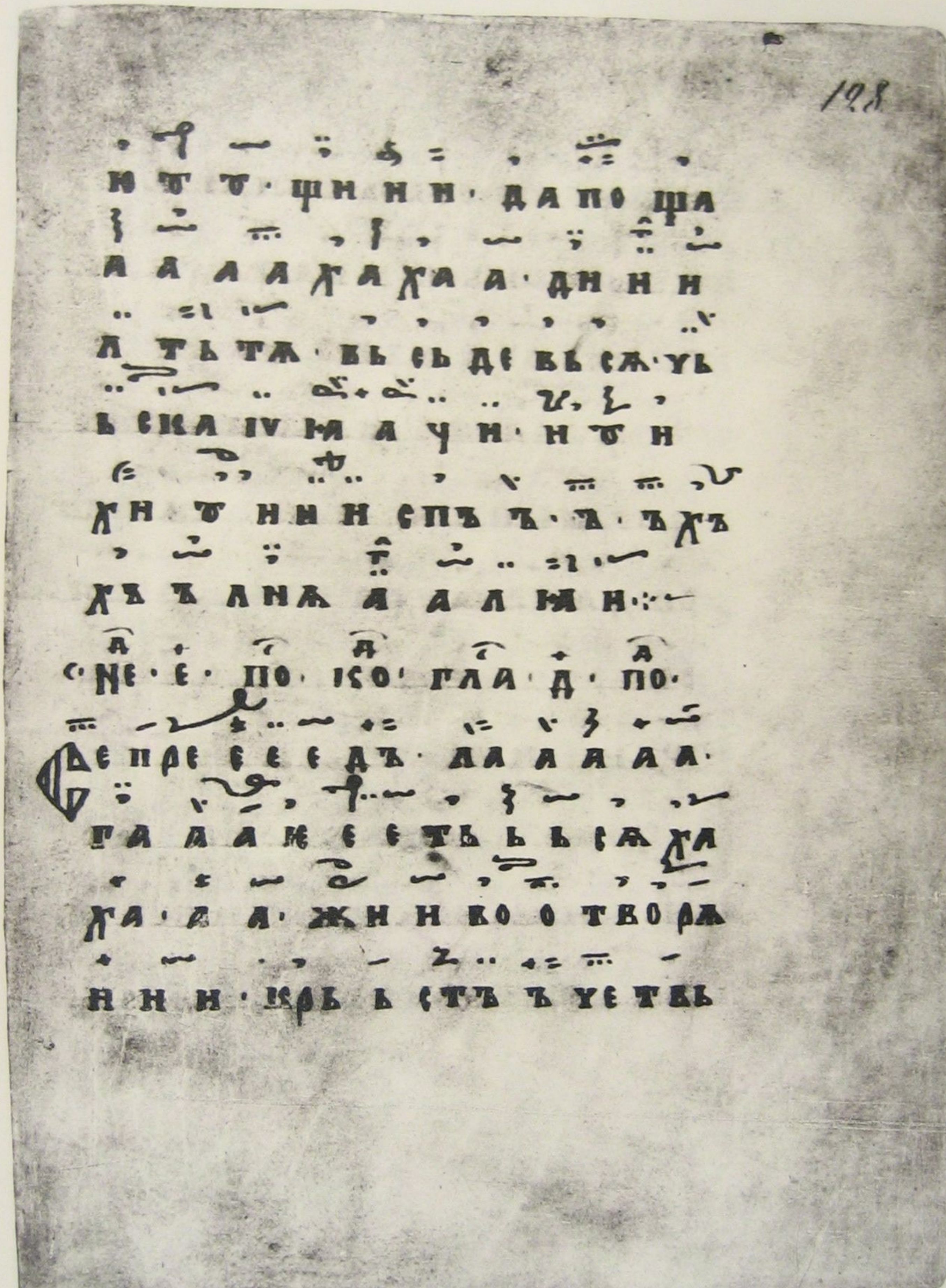


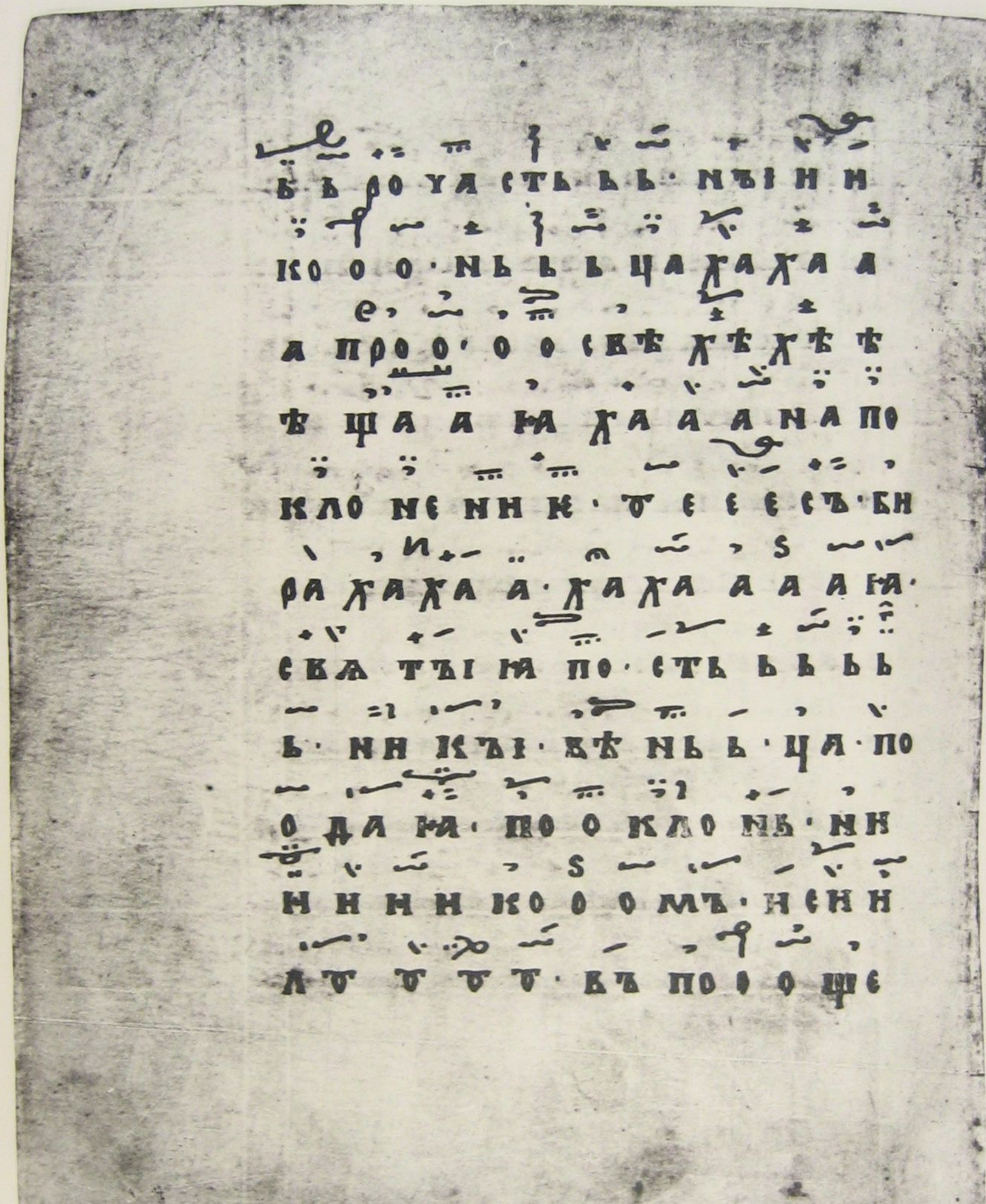


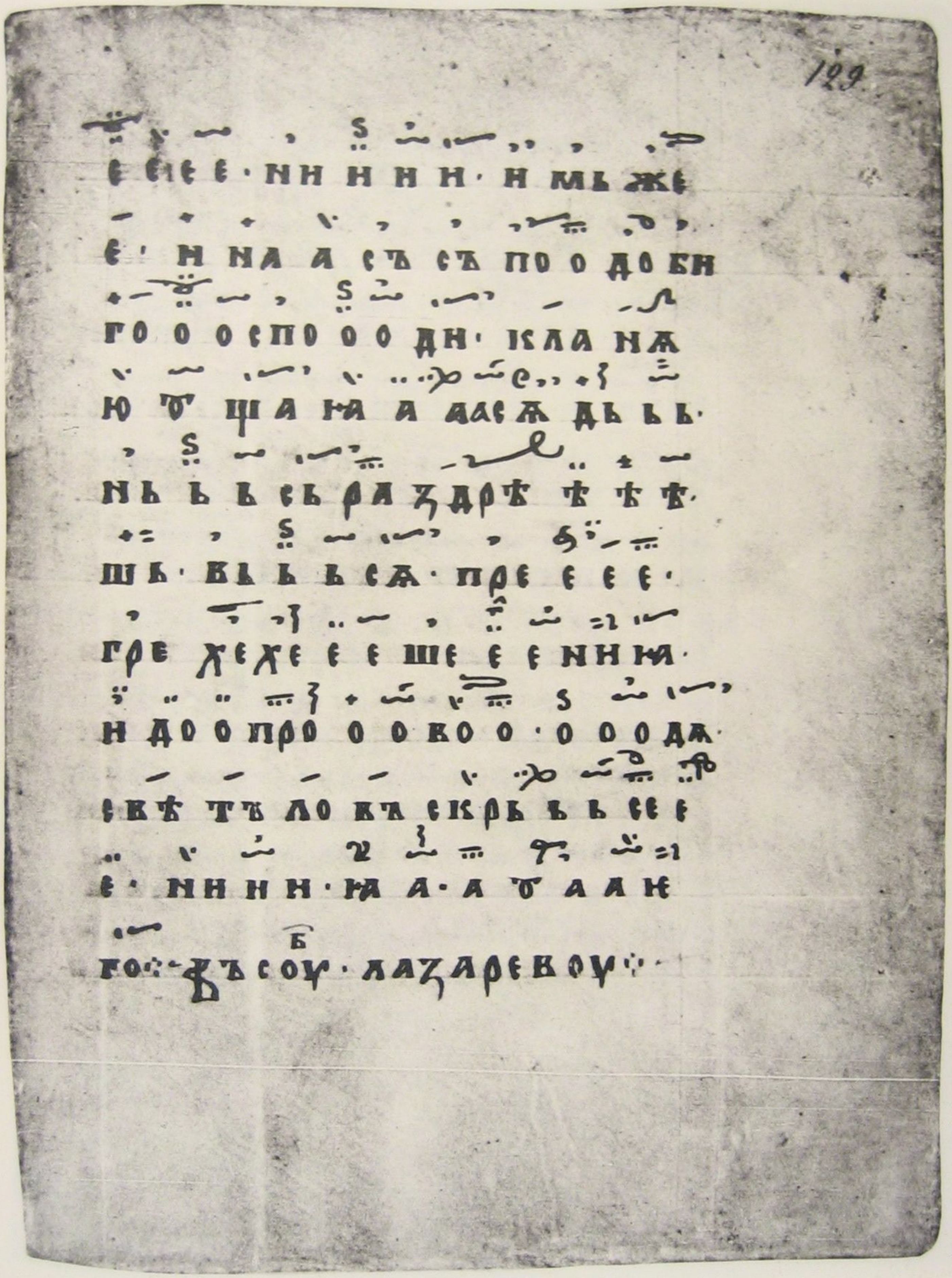

ПОДОБЬНЪ
ОУТРОКО

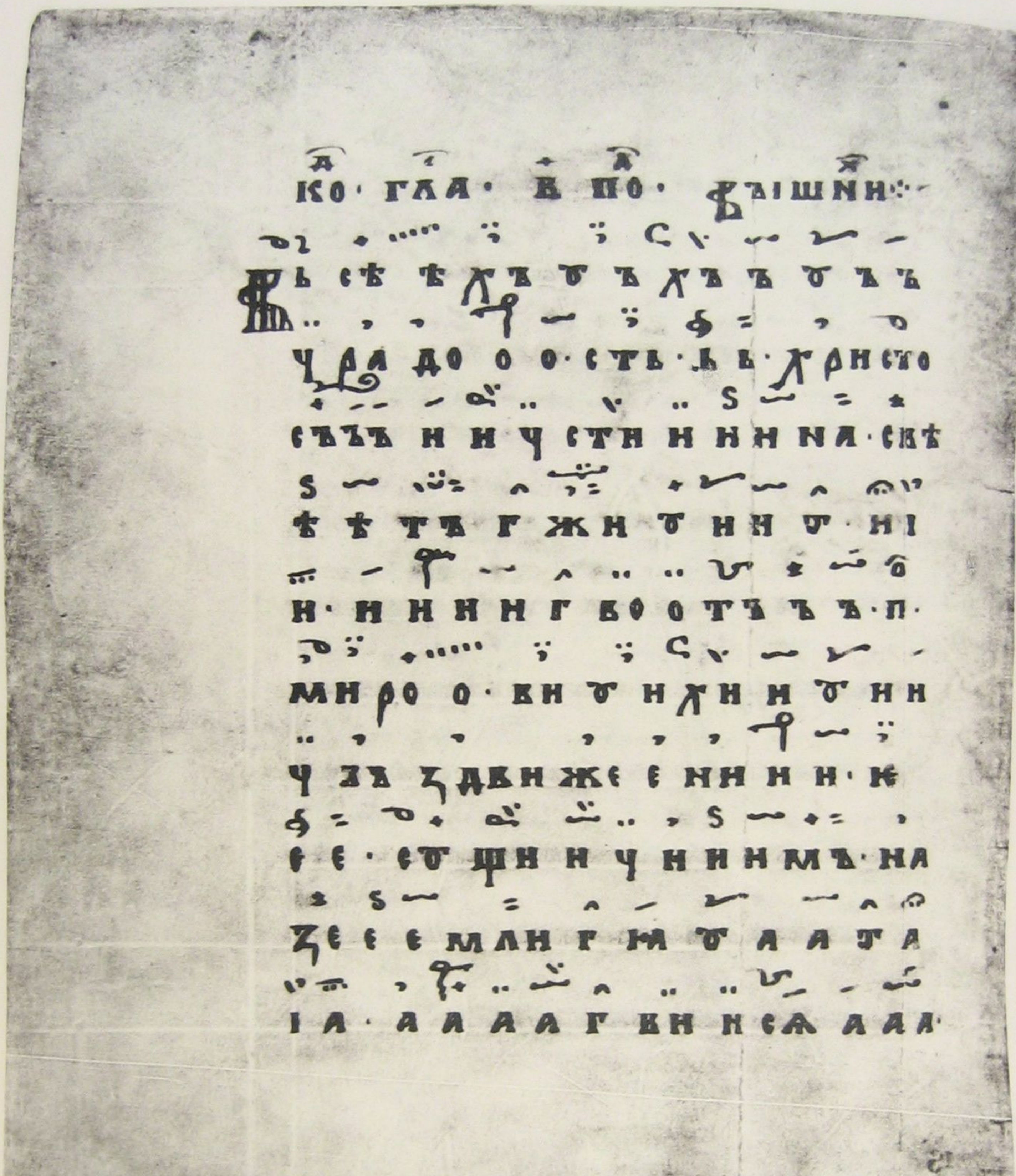

127
крь стъ на ха ха а а ко·
дрѣ ѣ во·жи и во хо хо
оть ь ьно е·тѣ ѣ ѣ мь·
вь ь ъ ь·си и·по стъ ъъ
мь ь ь хъ хь· ь ь ь· его
уь·вь ь· ь ь ь ь то ще· по
кло о о ни·и и и и·мъ ъ
ъ са·и хри и и ста а а а·
въ спо о і о·о о о·и мъ ъ·
е дни· но о о о го у ло
вѣ ко о хо хо о лю то то вь
ца·:·

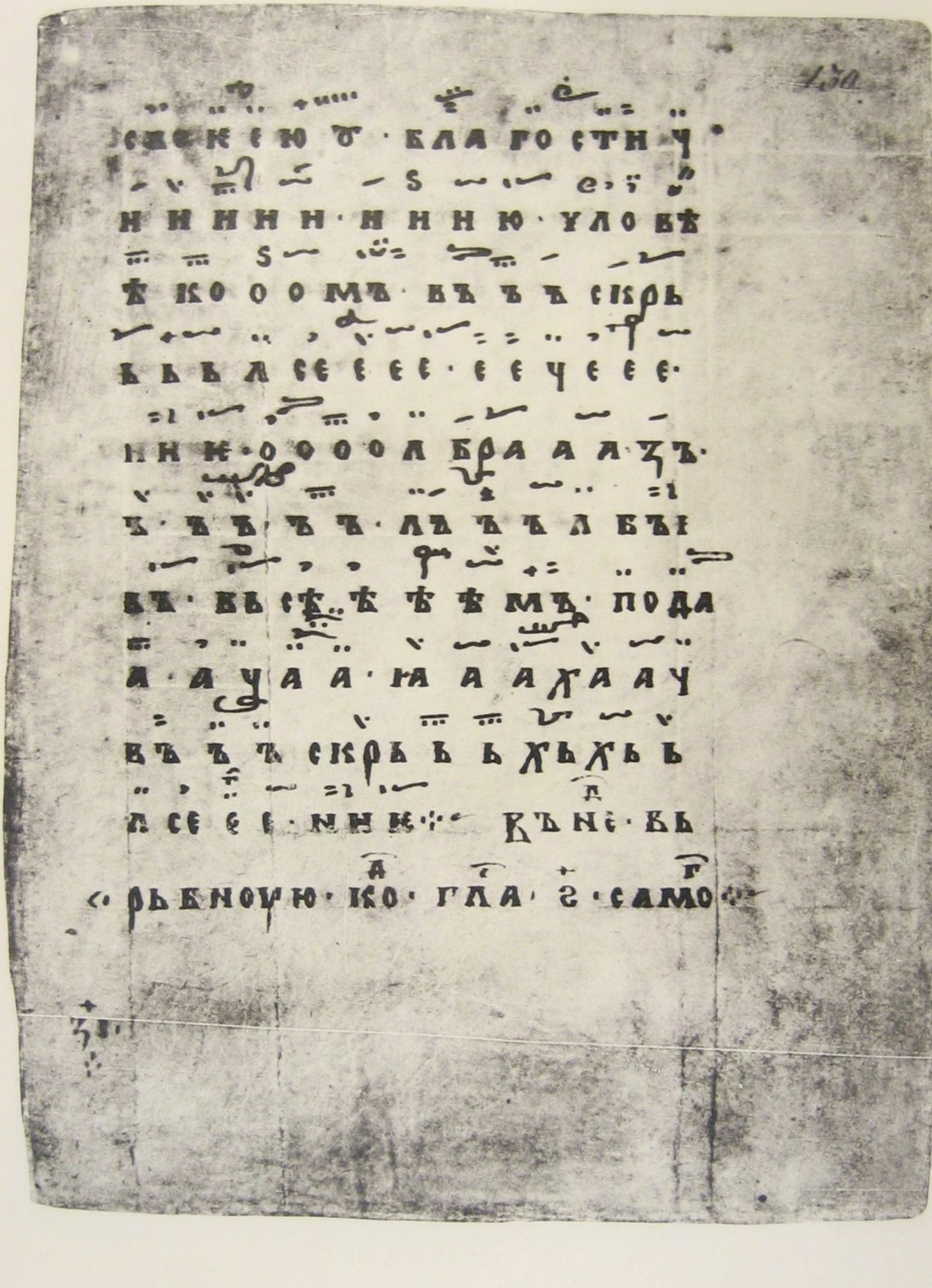


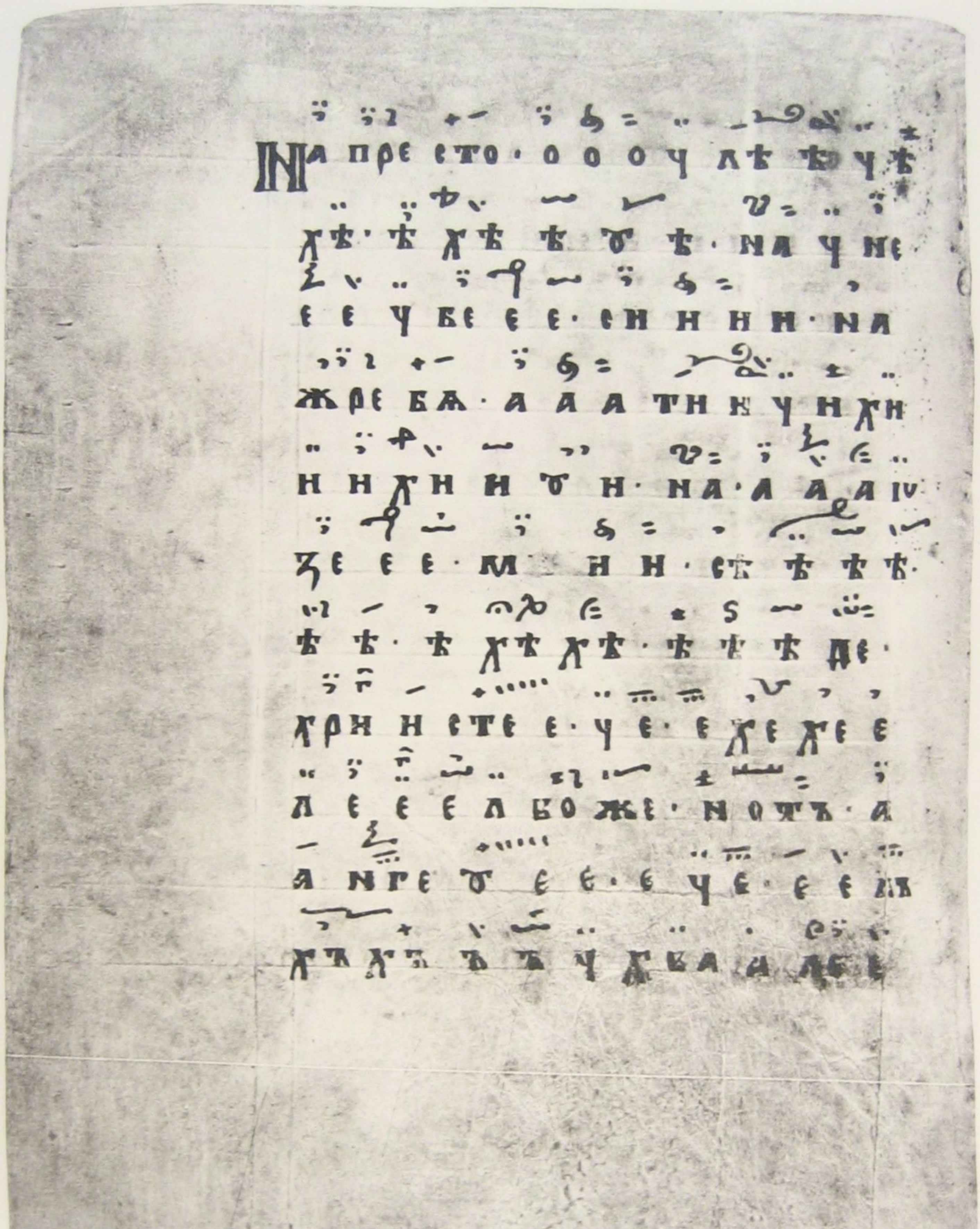

128

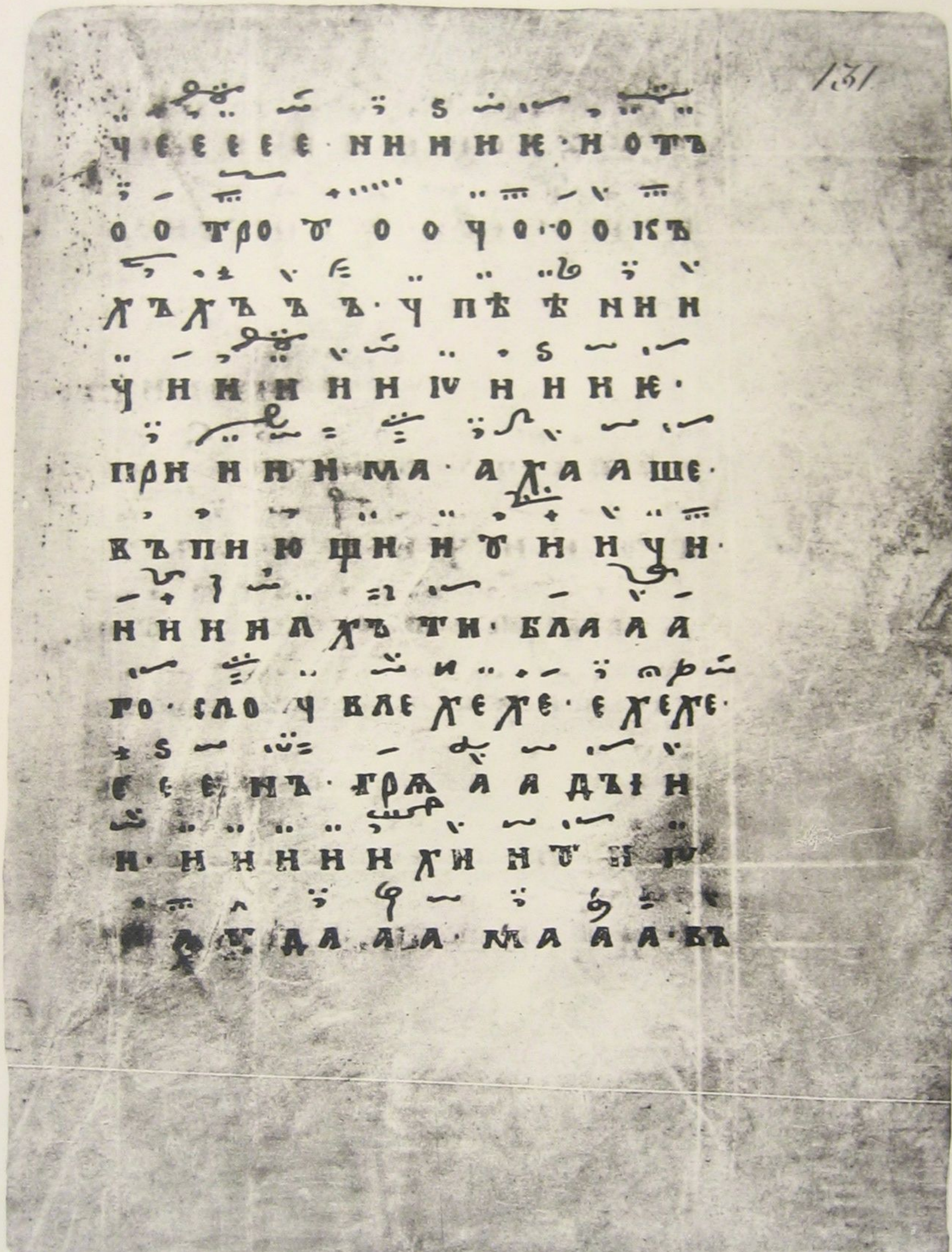

бь ю уа сть ь ь · нъі и и
ко о о · нь ь ь ца ха ха а
а про о о · о о свѣ хѣ хѣ ѣ
ѣ ща а а ıа ха а а а на по
кло не ни к · ѿ е е е съ би
ра ха ха а · ха ха а а а ıа ·
сва тъі ıа по · сть ь ь ь
ь · ни къі · вѣ нь ь · ца · по
о да ıа · по о кло нь · ни
и и и и ко о о о мъ · н е и и
аѿ ѿ ѿ ѿ · въ по о о ще

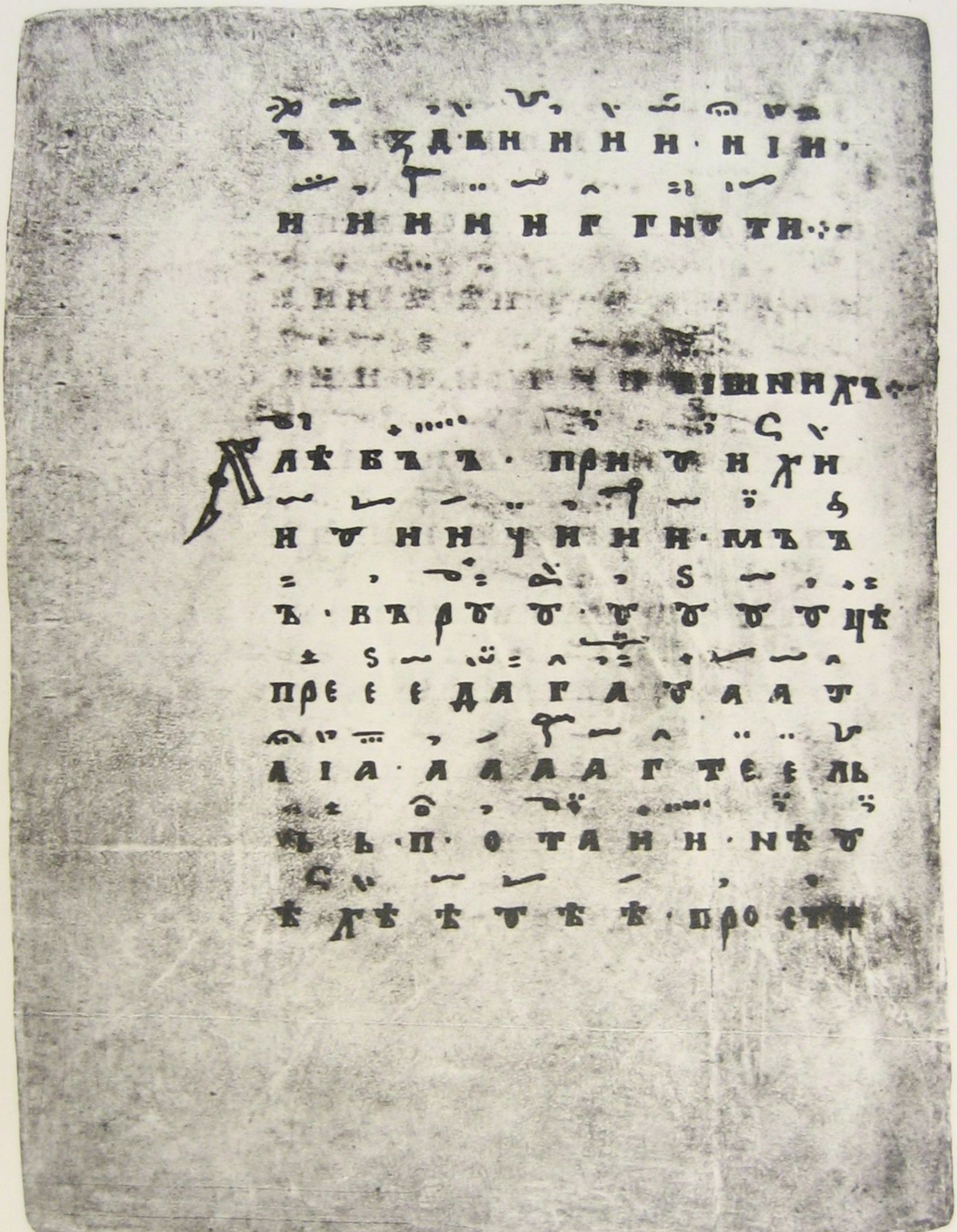

129
е е е е · нн н н н · н мь же
е · н на а съ съ по о до би
го о о спо о о дн · кла на
ю ѿ ща а на а аасѧ дь ь ь ·
нь ь ь сь ра з дрѣ ѣ ѣ ѣ ·
шь · вь ь ь са · пре е е е ·
гре хе хе е е ше е е нн на ·
н до о про о о во о · о о о да ·
е вѣ тъ ло ва е кръ ъ ъ е е е
е · нн н н · на а · а ѿ а а н
го :· въ соу · лазаревоу ·

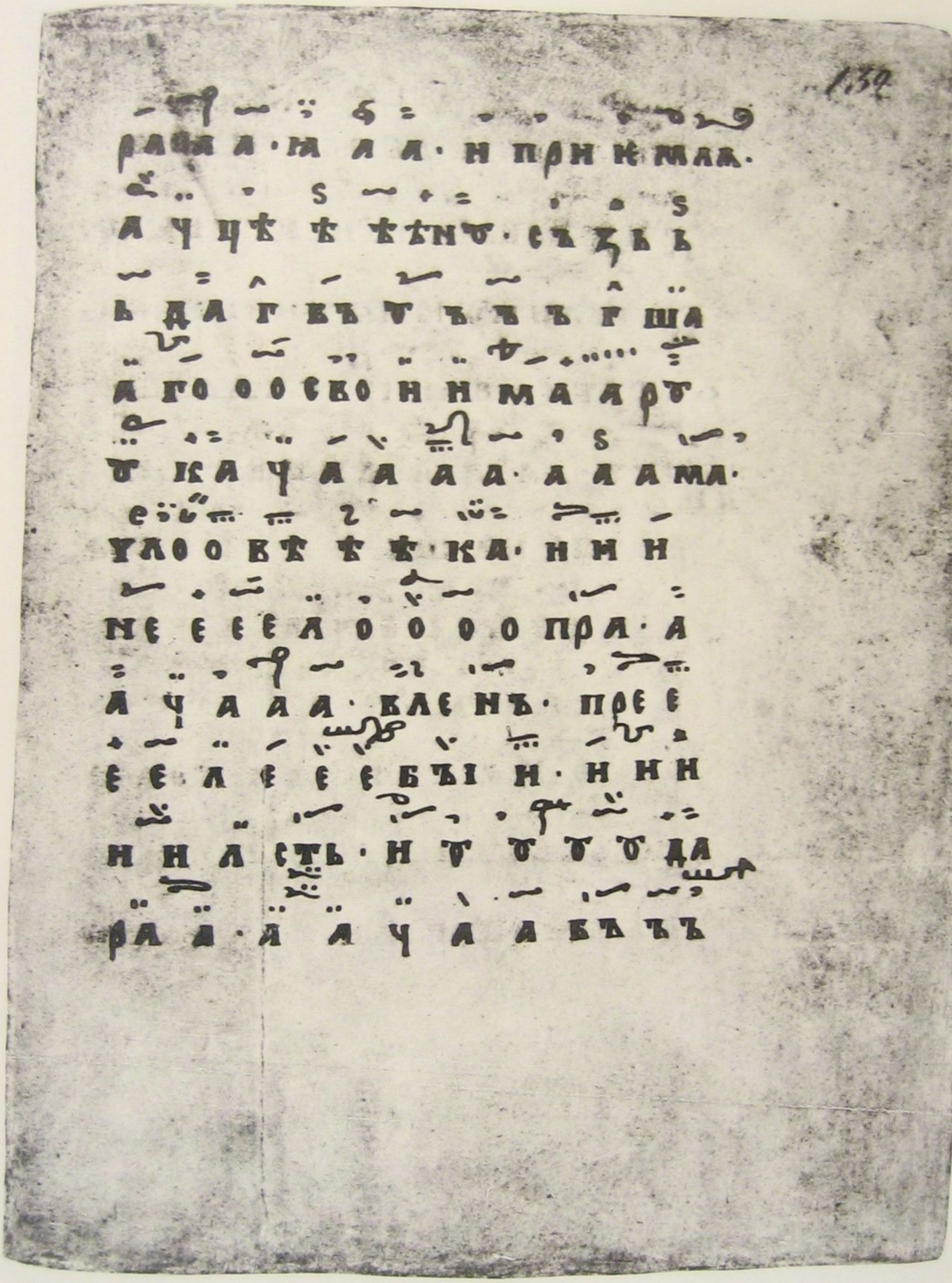

ко гда въ по вышни
вь сѣ ѣ ха ъ ѡ ъ ха ъ ѡ ъ
чра до о о сть ь ь христо
съ ъ и и ч сти и и и на свѣ
ѣ ѣ тъ г жи ѡ и и ѡ и і
и и и и и г во о тъ ъ ъ п
ми ро о ви ѡ и хи и ѡ и и
ч зъ здви же е ни и и и ю
е е е сѿ шни ч и и и мъ на
зе е е ма и г и ѡ а а та
і а а а а а г ви и са а а а

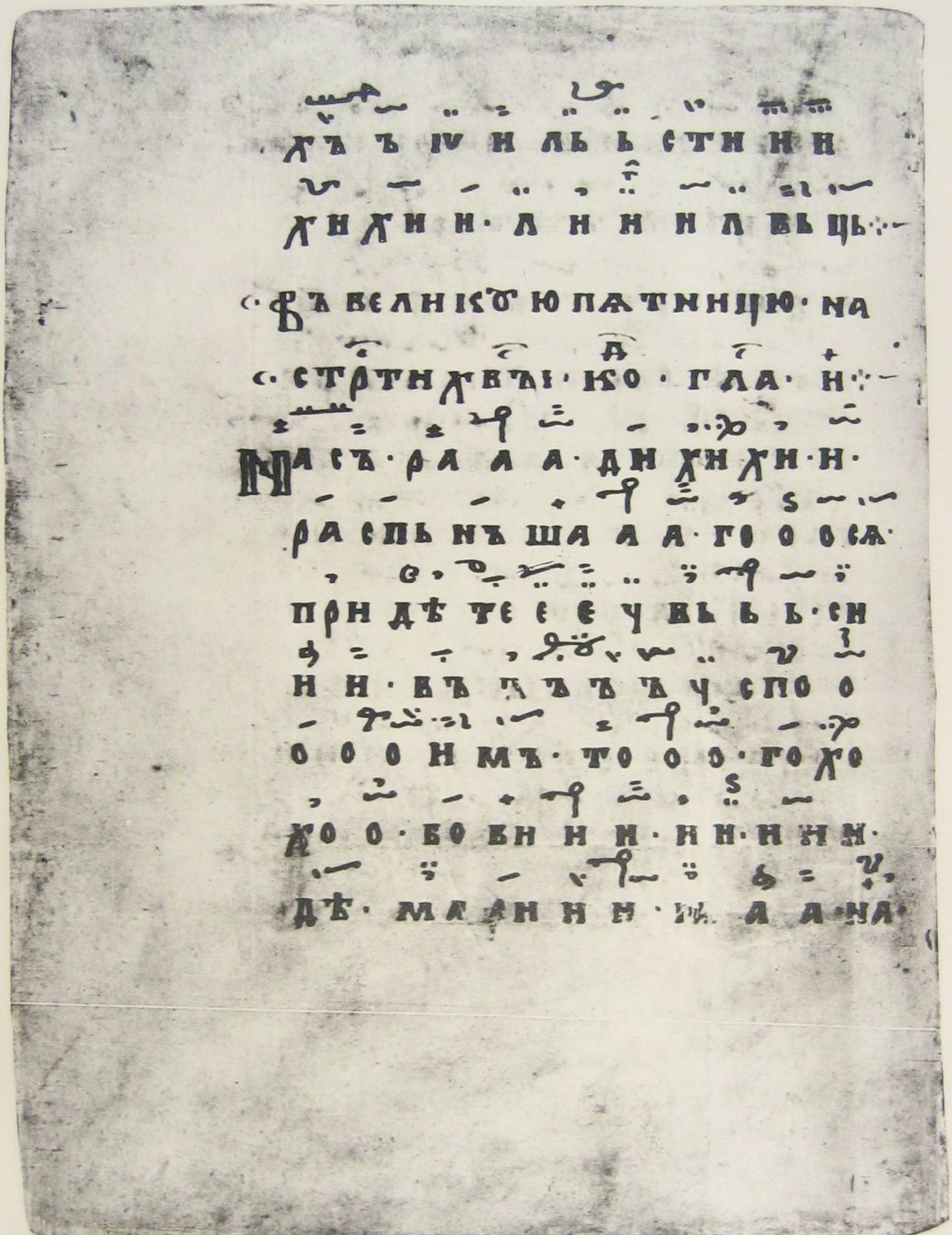




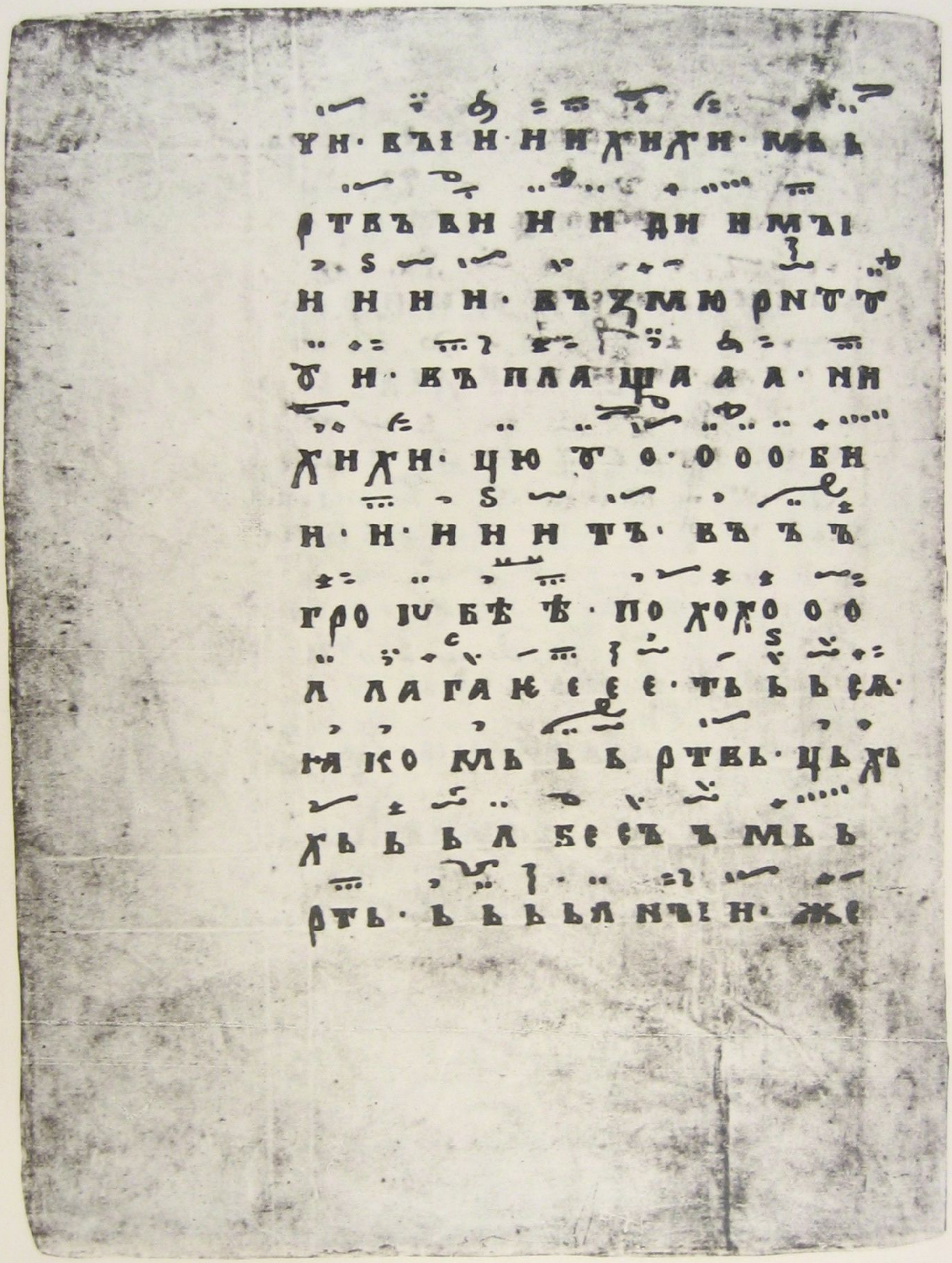

131
ч е е е е е н и и и н ѥ· н о тъ
о о т р о ѿ о о ч о· о о къ
х ъ х ъ ъ ъ· ч п ѣ ѣ н и и
ч н и и и и и ю н н н и ѥ·
при н и и м а· а х а а а ше·
въ п и ю щ и и и ѿ и и ч и·
и и и и а х ъ т и· б л а а а
го· сло ч в л е х е х е· е х е х е·
е е е н ъ· г р а а а д ъ і н
и· и и и и и и х и и ѿ и ю
д а а л а· м а а а· въ

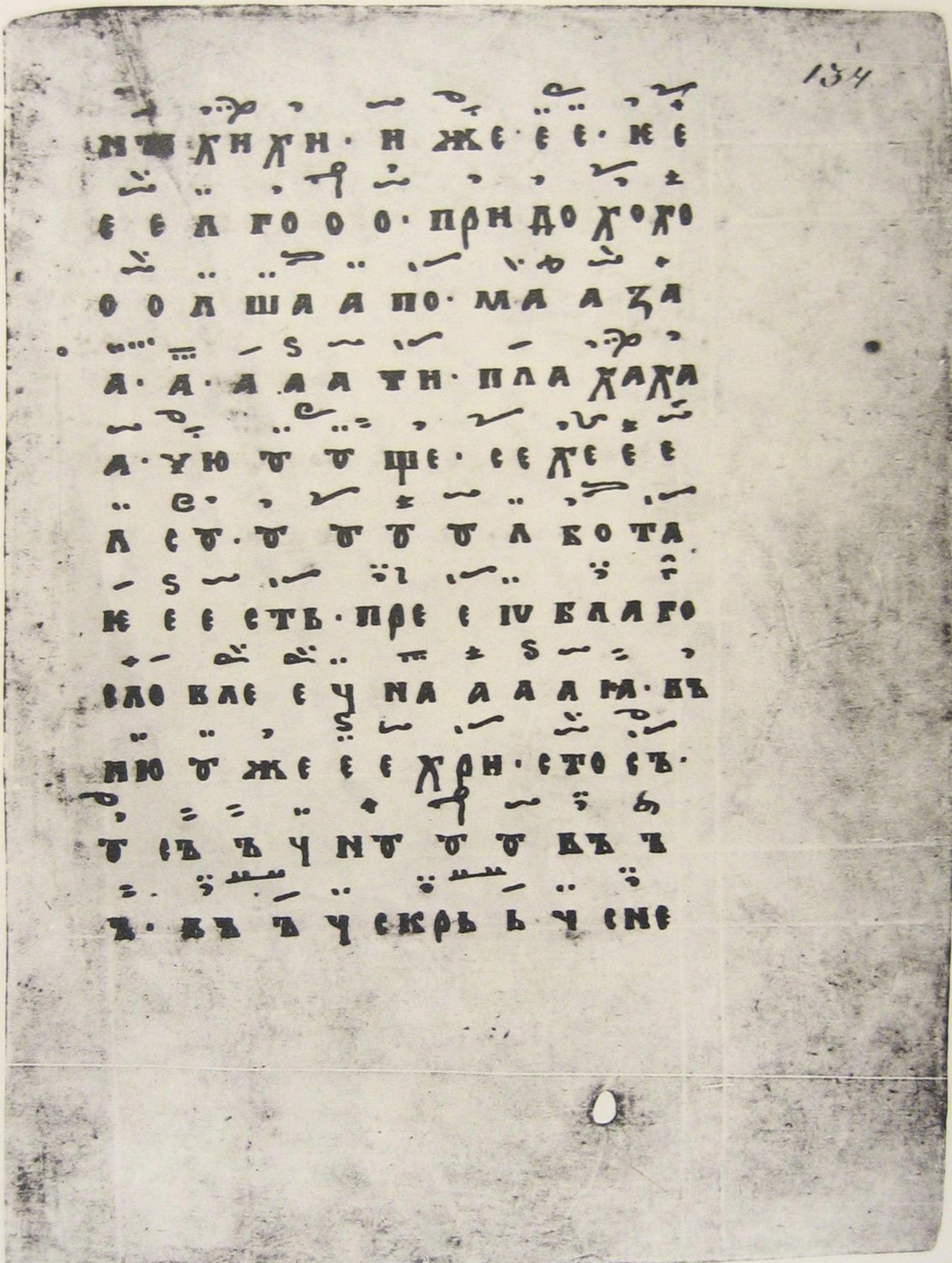


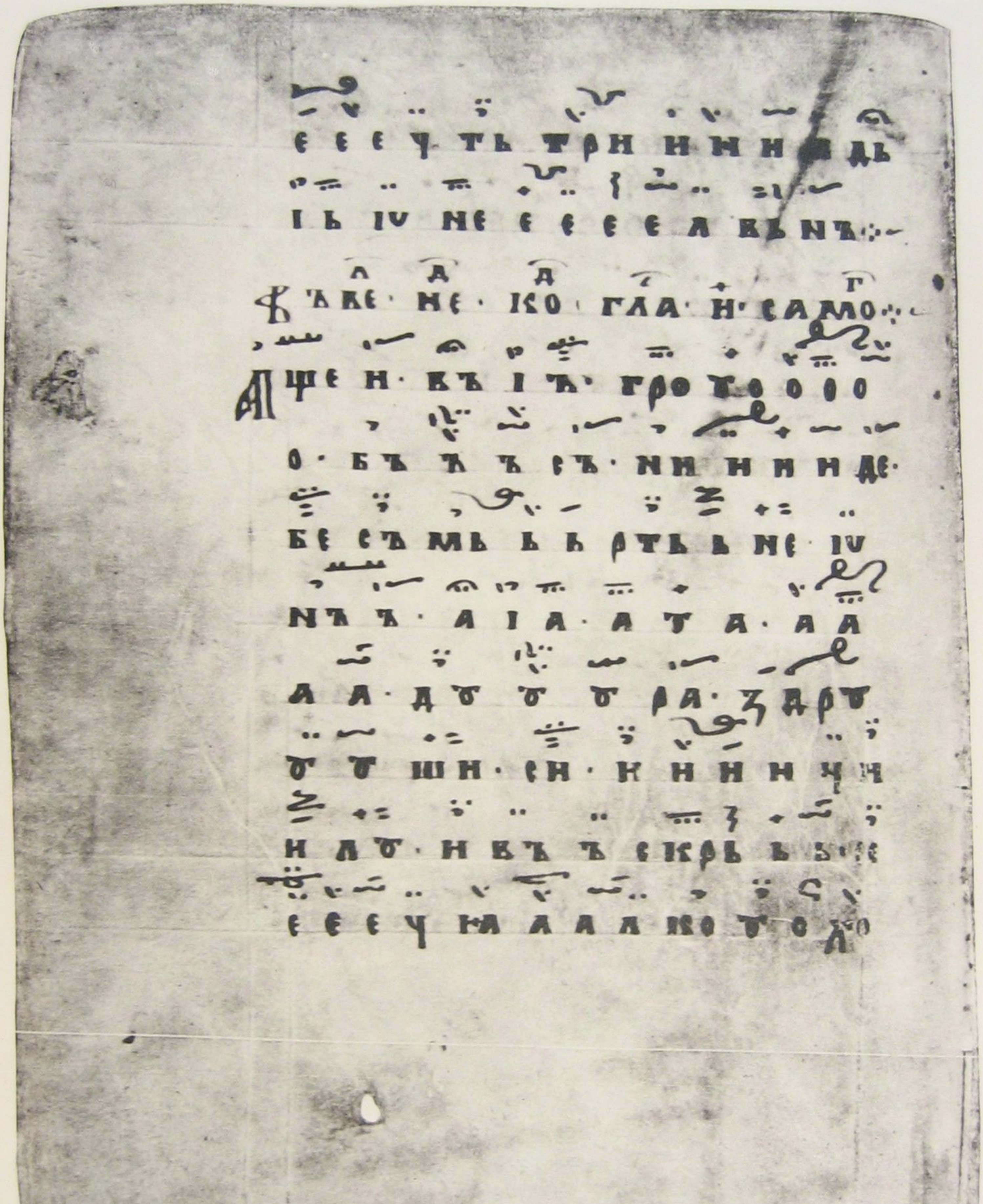


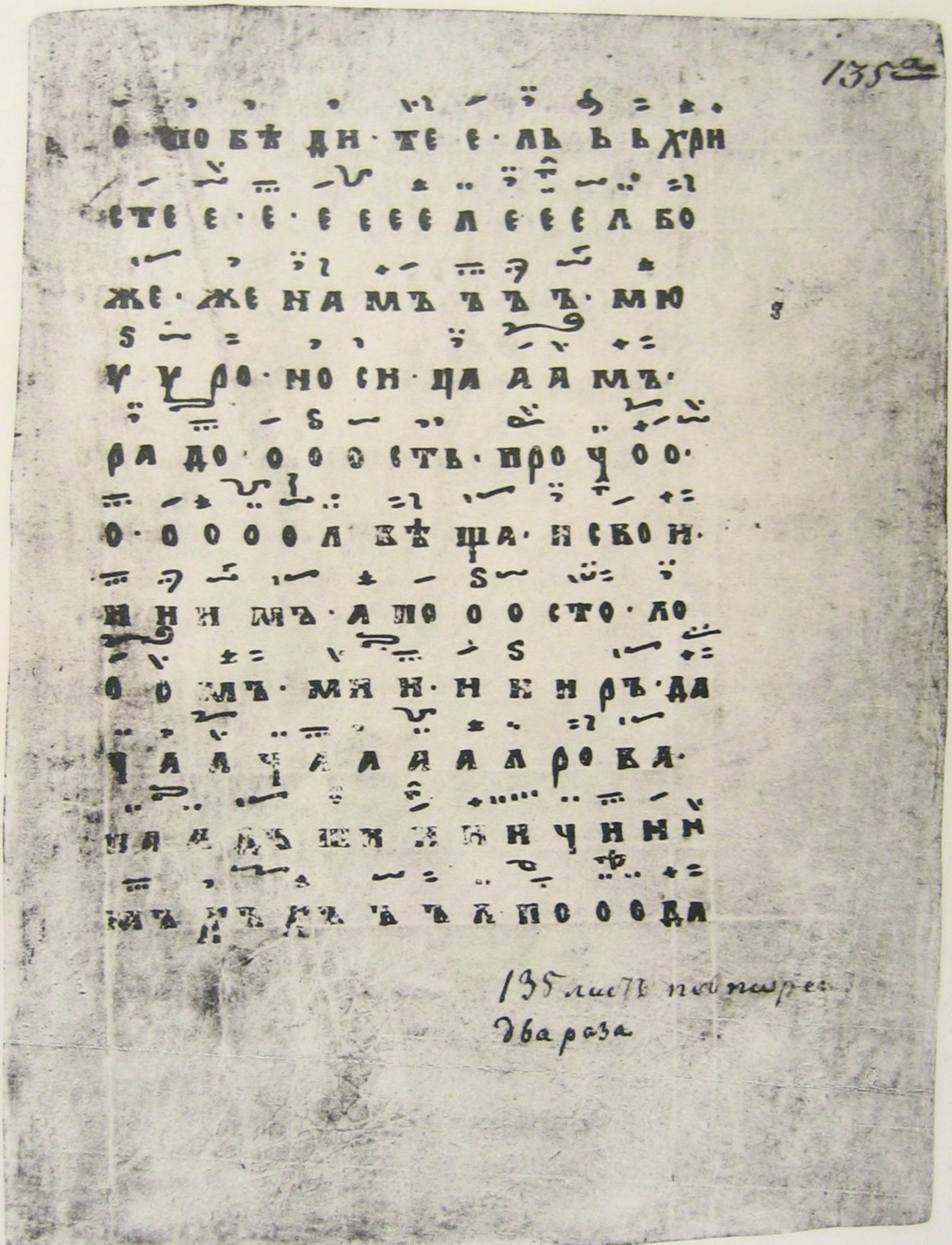

хъ ъ ю и ль ь сти и и
хи хи и· л и и и л вь ць∴
В великѹю пѧтницю· на
стрⷭ҇ти хвⷭ҇ы· ко· гла· и∴
Нас ъ· ра а а· ди хи хи· и·
ра спь нъ ша а а· го о о сѧ·
при дѣ те е е ч вь ь ь· си
и и· въ ъ ъ ъ ч спо о
о о о и мъ· то о о· го хо
до о· бо би и и· и и· и и и·
дѣ· ма а и и и· и а а на





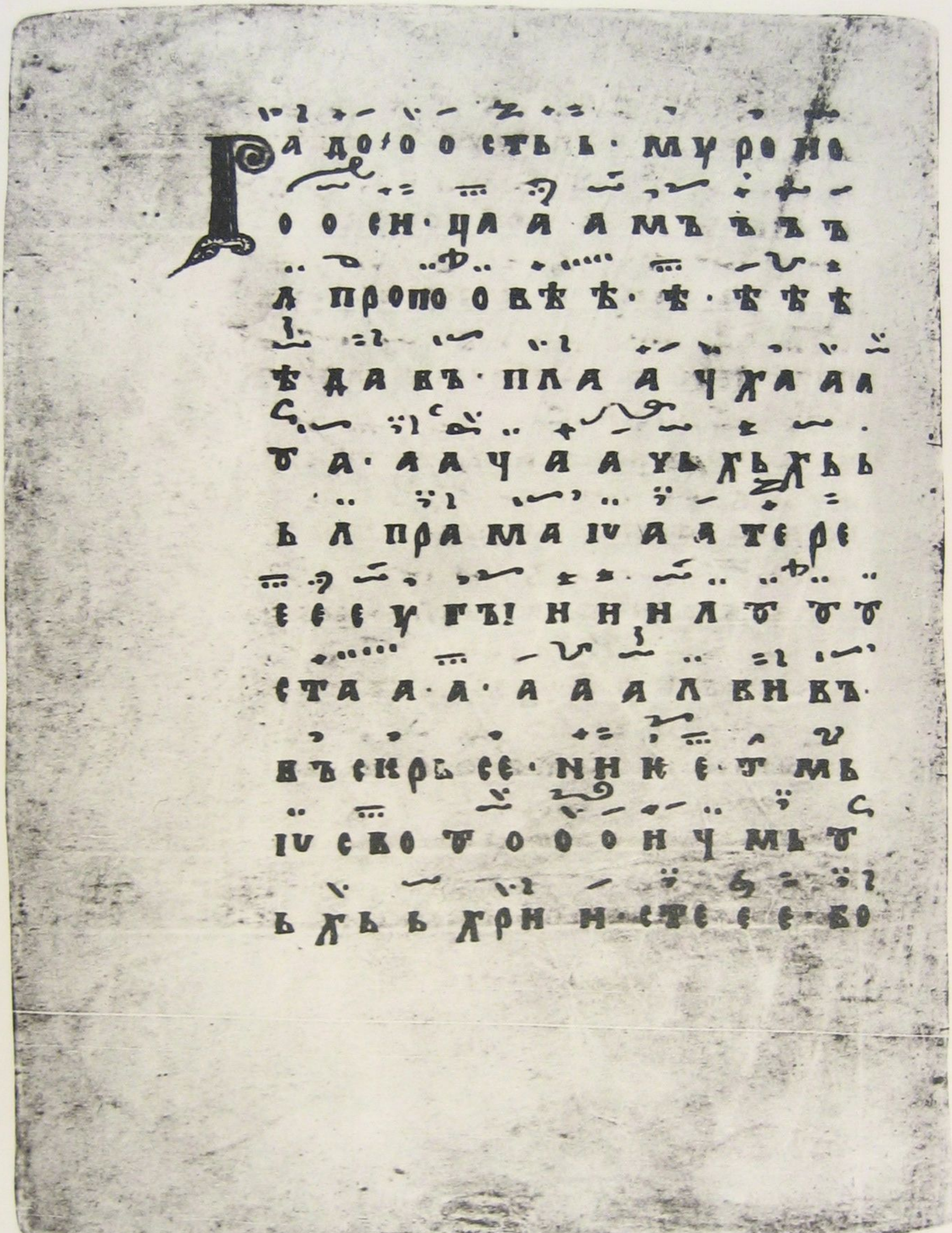

134
мѡ хи хи · и же е е · ие
е благо о о · при до хо хо
о о л ша а а по · ма а за
а · а · а а а ти · пла ха ха
а · у ю ѿ ѿ ще · се хе е е
л съ · ѿ ѿ ѿ ѿ л кота
ю е е сть · пре е ю благо
вло вле е ч на а а а га · въ
ню ѿ же е е хри · сто съ ·
ѿ съ ъ ч нѿ ѿ ѿ въ ъ
ъ · въ ъ ч скрь ь ч сне

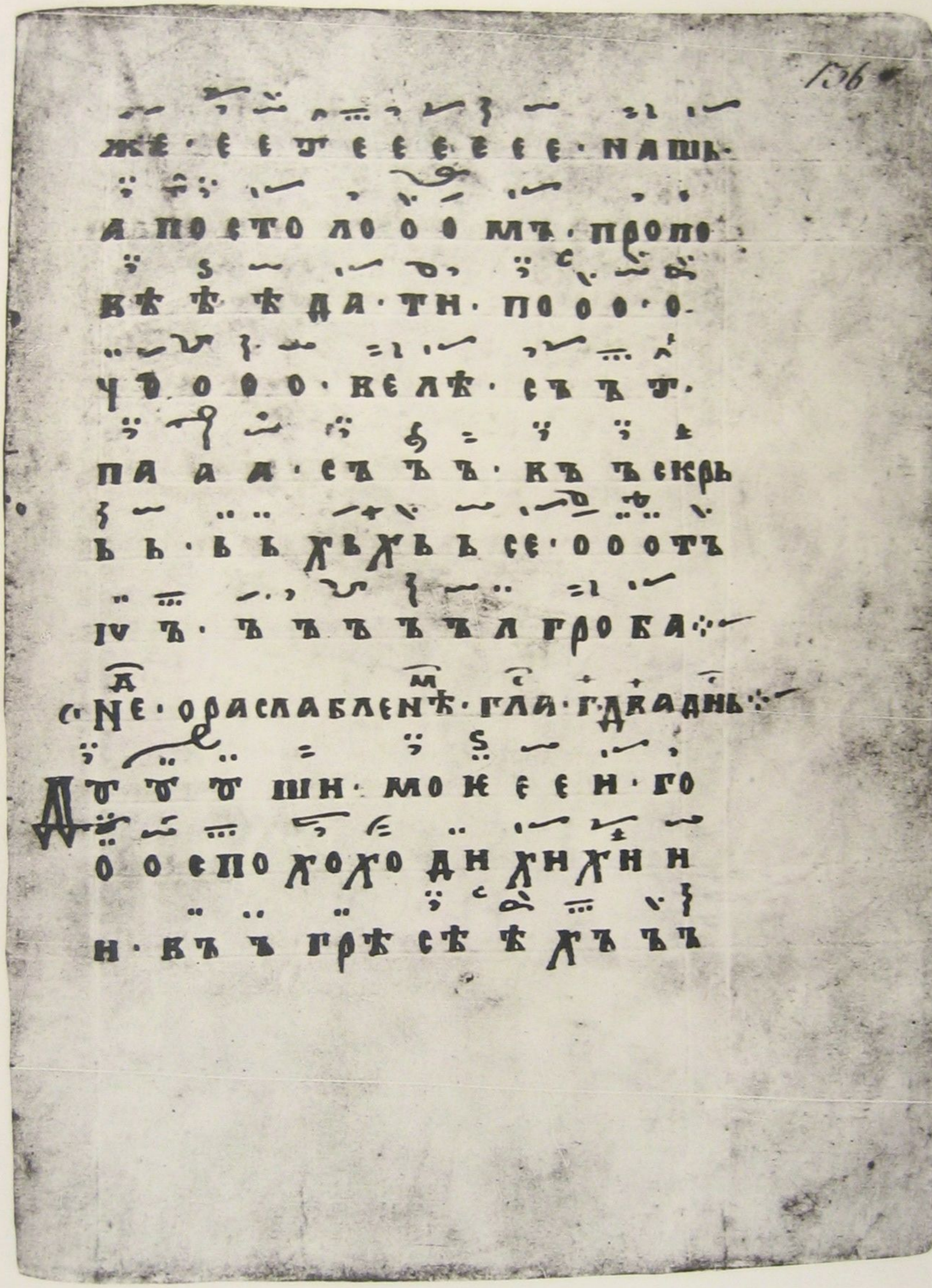


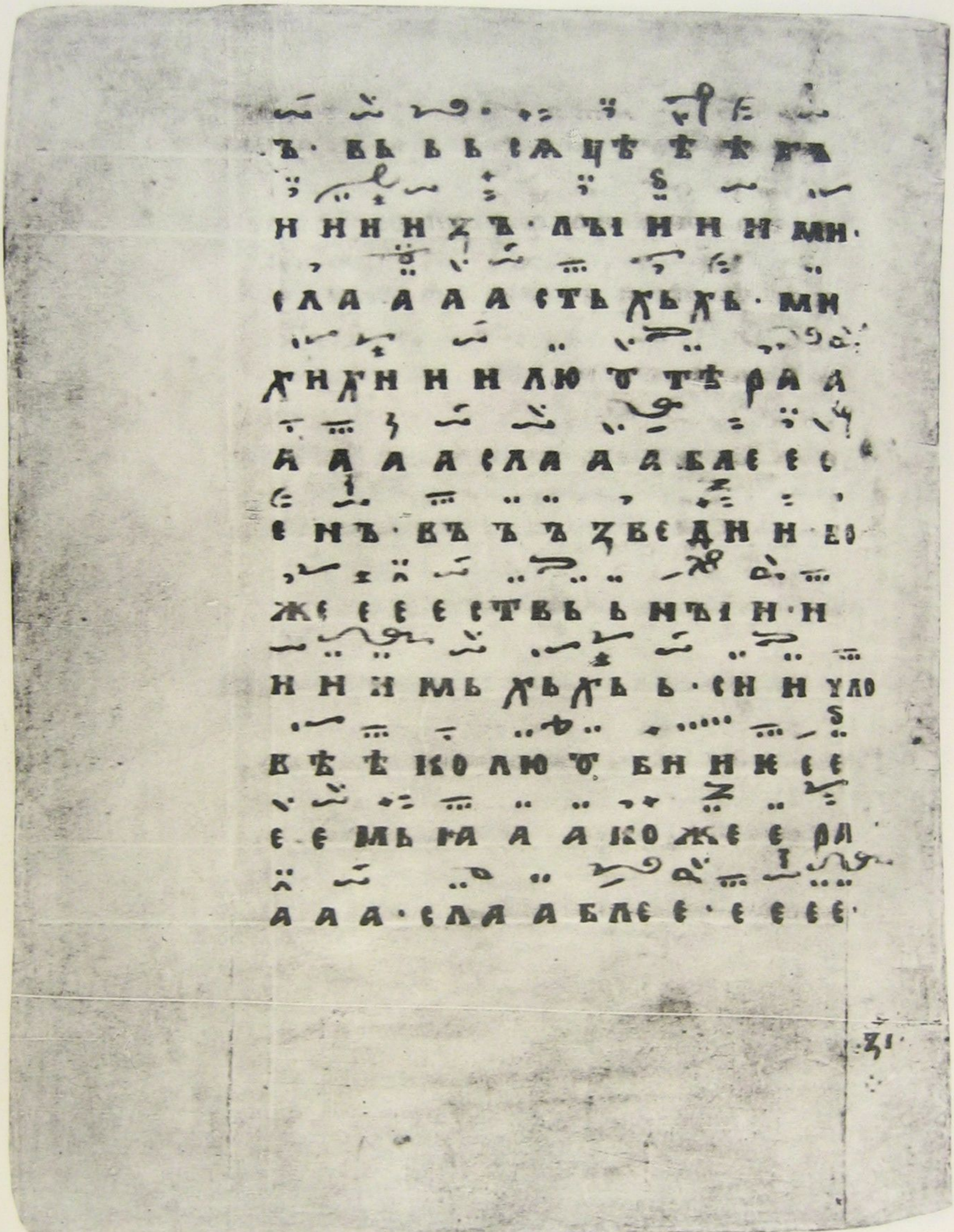

135а
135 листъ повторе
два раза

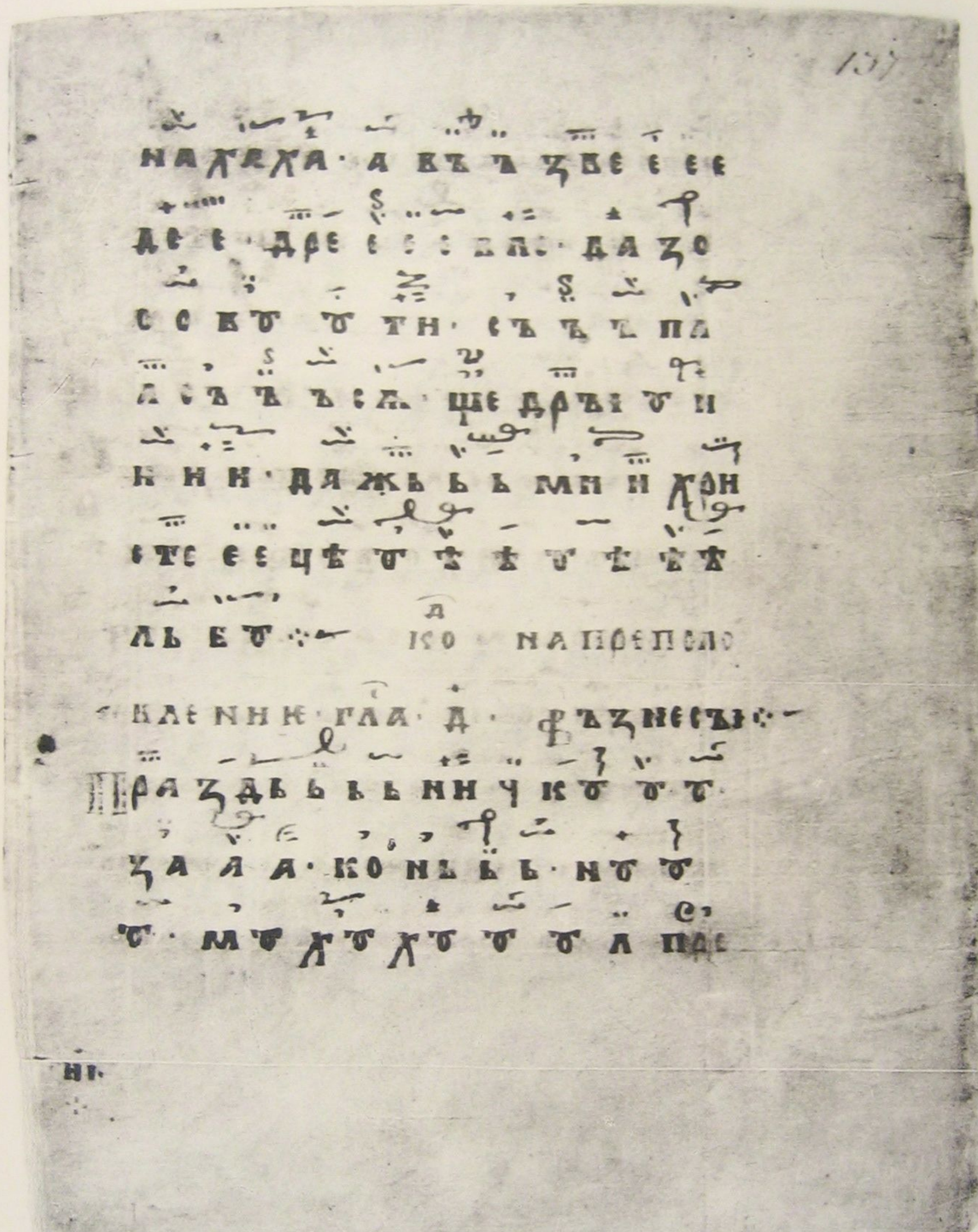

а а а · ꙗ а а · въ скрь е е
е е е · нии ю · ко · наанти
спасхоу · гла · и · самогла
Лю бо пъı и ть · но ѿ о о ои
ю де хе хе е сии и и ще · ю ѿ
ѿ · жи во да те ль в на · ꙗ
ѿ а а а тво ꙗ ха ха а ре
е е · бра а а · фоу ѿ ма а
а и и и · спъ ı хи хи и · та
лъ ъ ъ ъ · ю е е сть в хри
сте е е · е · е е е е · а е е е а ко

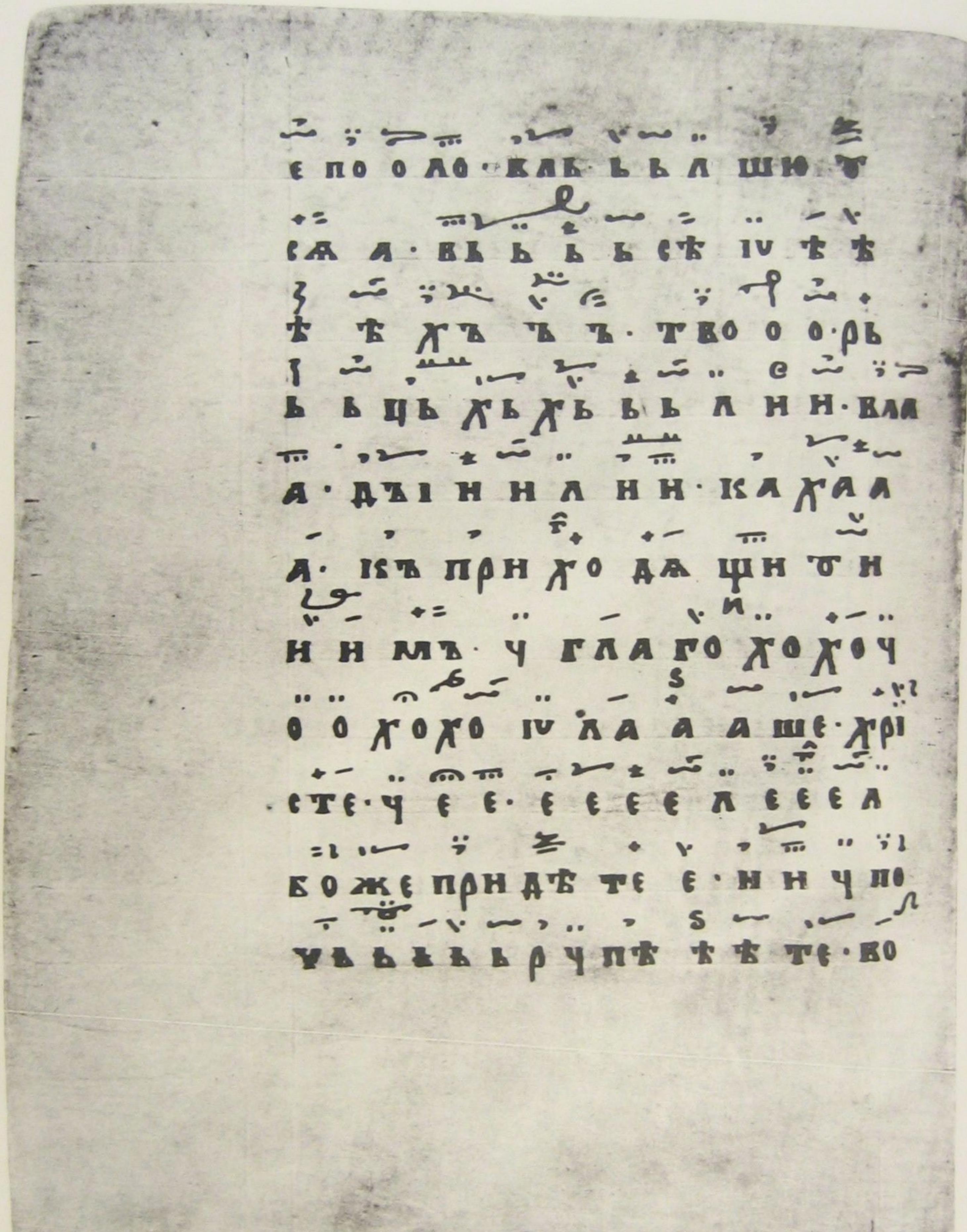

135
жꙋꙁа а а л тво ре но о
о о мъ ъ ъ бо ю дꙑ ь ь
ь ь рь мъ ъ ъ ꙗ ко въ
ъ ъ н н н н н н н н де съ
ъ ъ ъ про у н ни ни и н
н а а а по сто о о лъ ѣ
въ пи ꙗ а а а ше го хо
хо о спо о о дь ь ѥ ѥ
ѥ ѥ сн н н бо о о гъ ъ
ъ ъ ъ ъ мо н ꙗко
стꙑ мюроносицѣ гла к


Радо о о о есть ь мурон
о о сн ца а а мъ ъ ъ
а пропо о вѣ ѣ ѣ ѣ ѣ ѣ
ѣ да въ пла а ч ха а а
ѿ а а а ч а а уь хь хь ь
ь а прама ю а а те ре
е е е у гъ н н н а ѿ ѿ ѿ
ета а а а а а а вн въ
въ скрь се нн н е т мь
ю сво ѿ о о о н ч мь ѿ
ь хь ь хри н сте е е во


136




137
НА ХАХА · А ВЪ Ъ ЗВЕ Е ЕЕ
ДЕ Е ДРЕ Е Е Е ВЛС · ДА ЗО
С С КО О ТИ · СЪ Ъ Ъ ПА
А СЪ Ъ ЪСА · ЩЕ ДРЪ Ы О И
К И И · ДА ЖЬ Ь Ь МИ И ХРИ
ЕТС Е Е ЦЕ О Е Е О Е Е Е
ЛЬ ЕО · КО НАПРЕПОЛО
ВЛЕНИЕ · ГЛА · Д · ВЪЗНЕСЪ
ПРАЗДЬ Ь Ь Ь НИ Ч КО О О
ЗА А А · КО НЬ Ь Ь · НО О
О · МО ХО ХО О О О А ПДЕ
НІ



о о дѿ ве е е · е ъ мь ь ъ

ртн н н м · те е ч мь

ь тн · прн па · да а а а ·

е е е мъ · н ве е рь · н о о

о о · въ пн н н н е е е мъ ·

ще дро о о о тъ ı ıѵ тво о

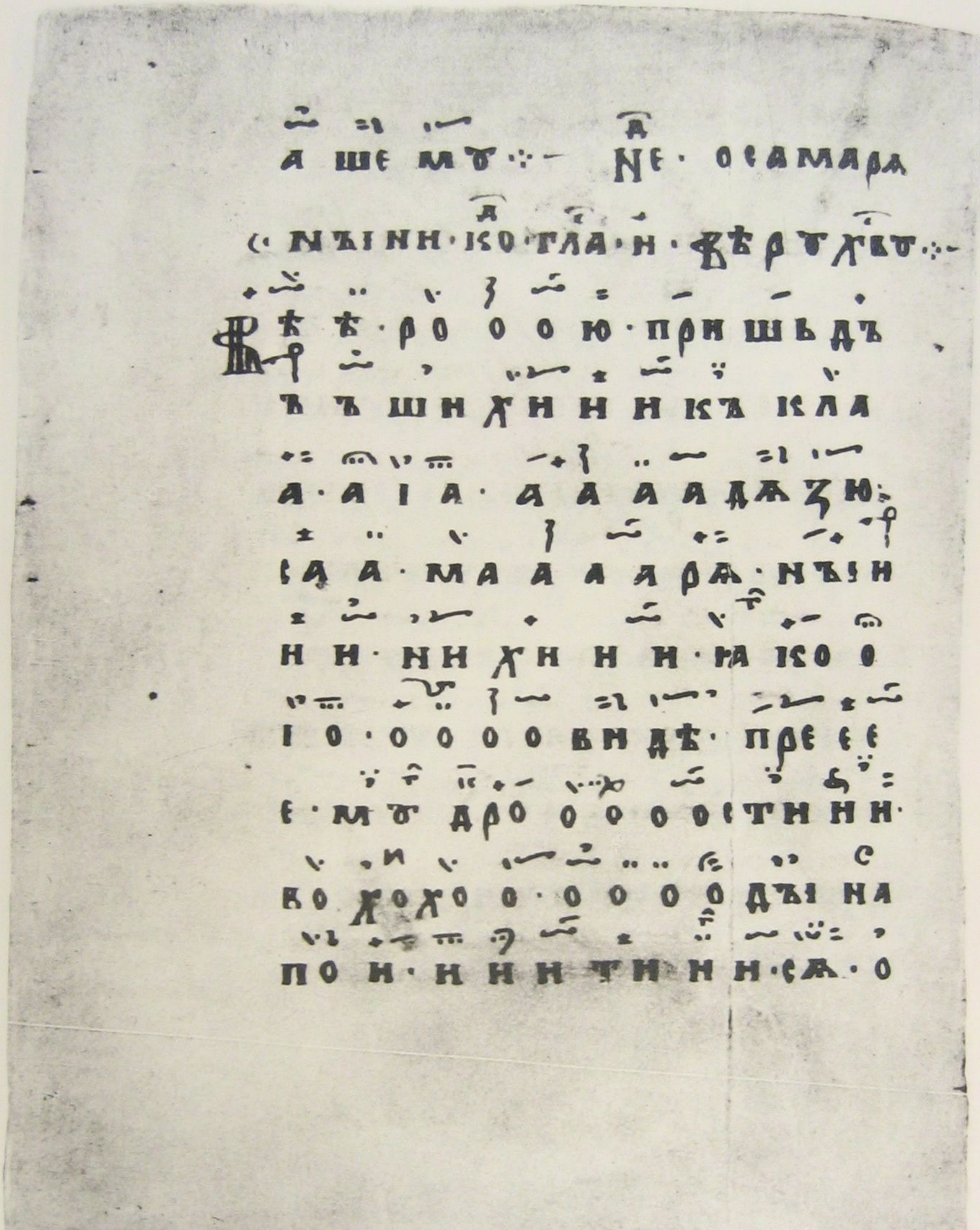
о на · на а а а · мъ хъ хъ

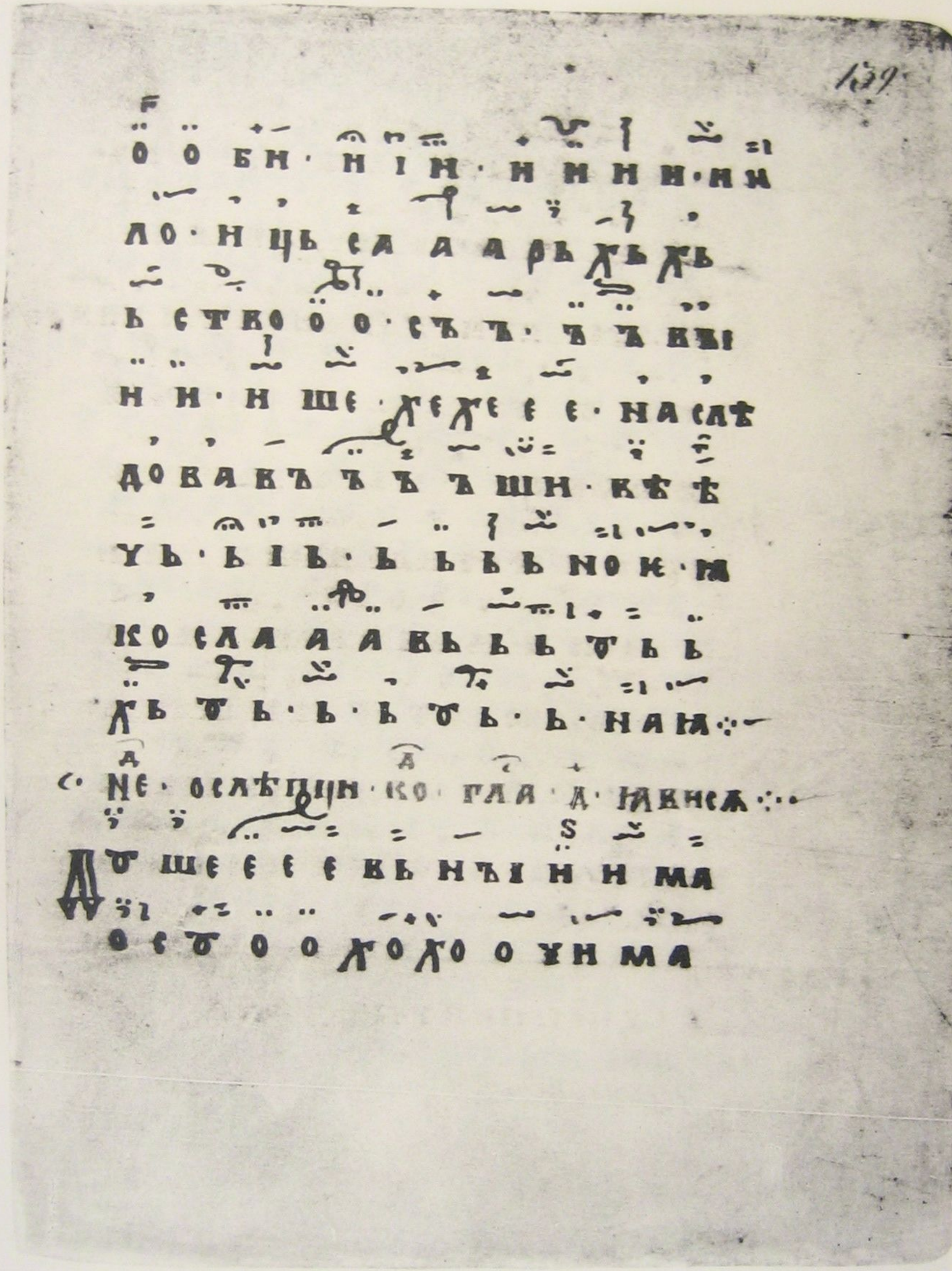
ъ ъ а да а а а а а рѿ н · тъ ı

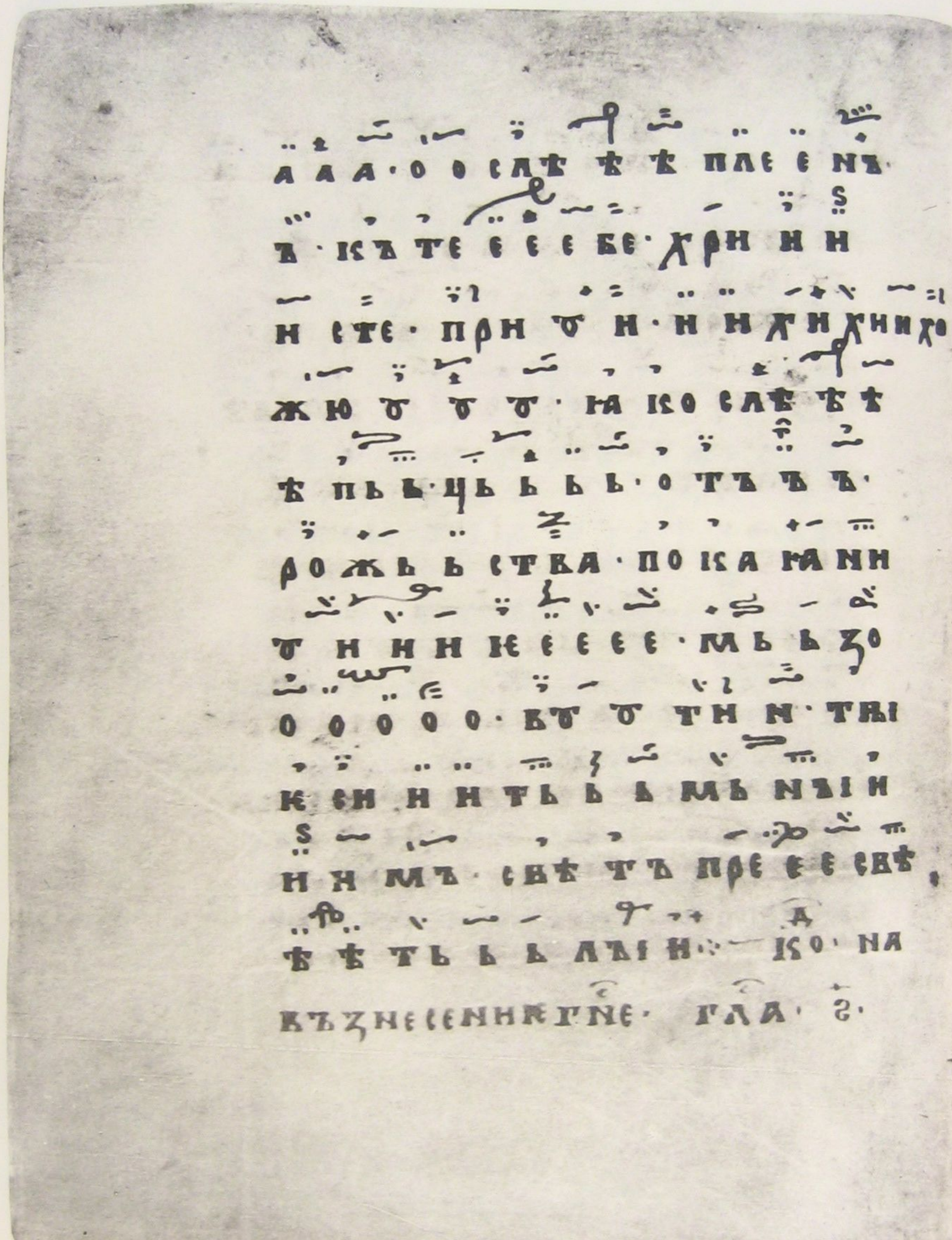
н н · бо о о о не · е е е сн н

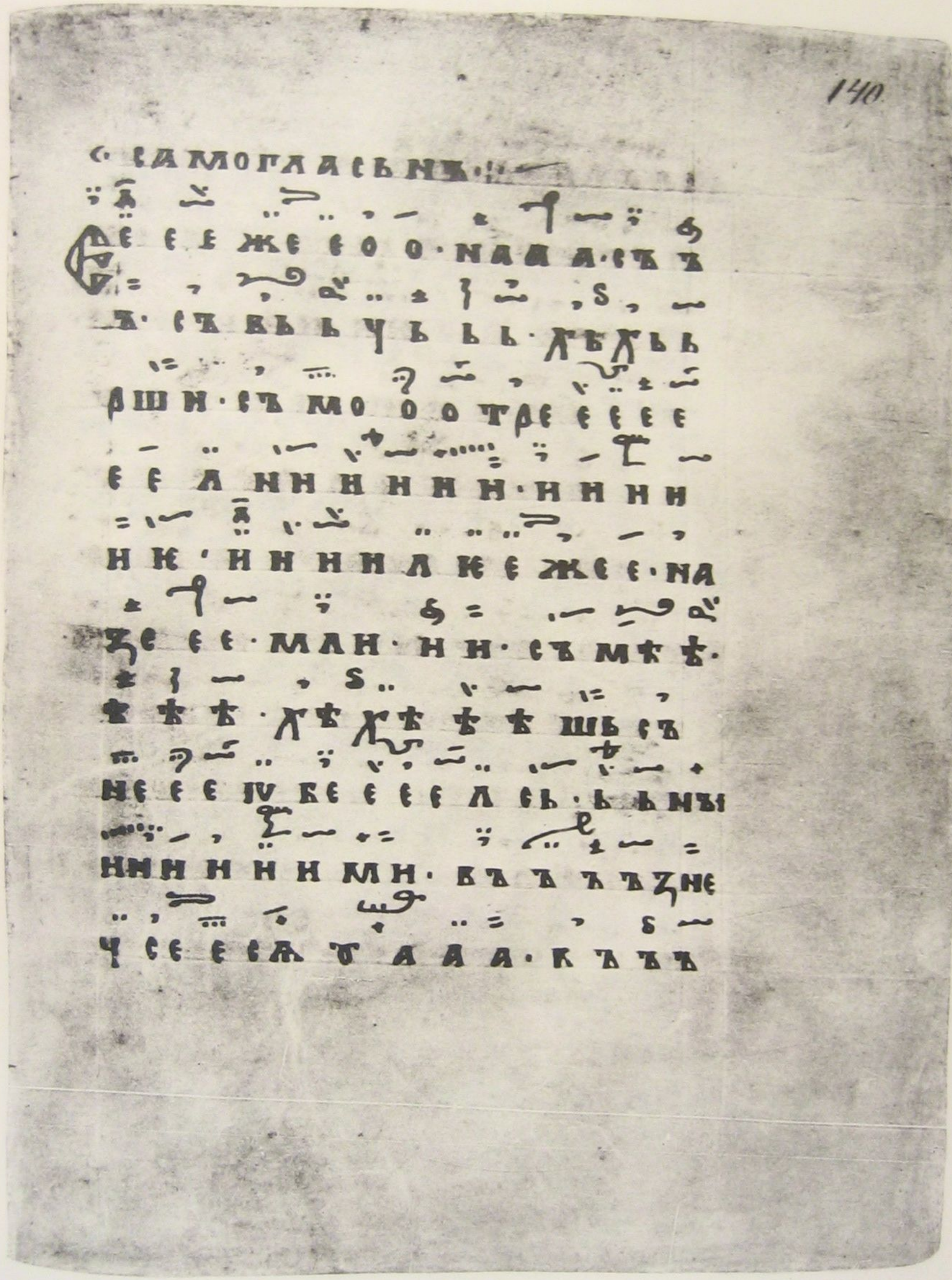
сто уь нн н н къ · жн во

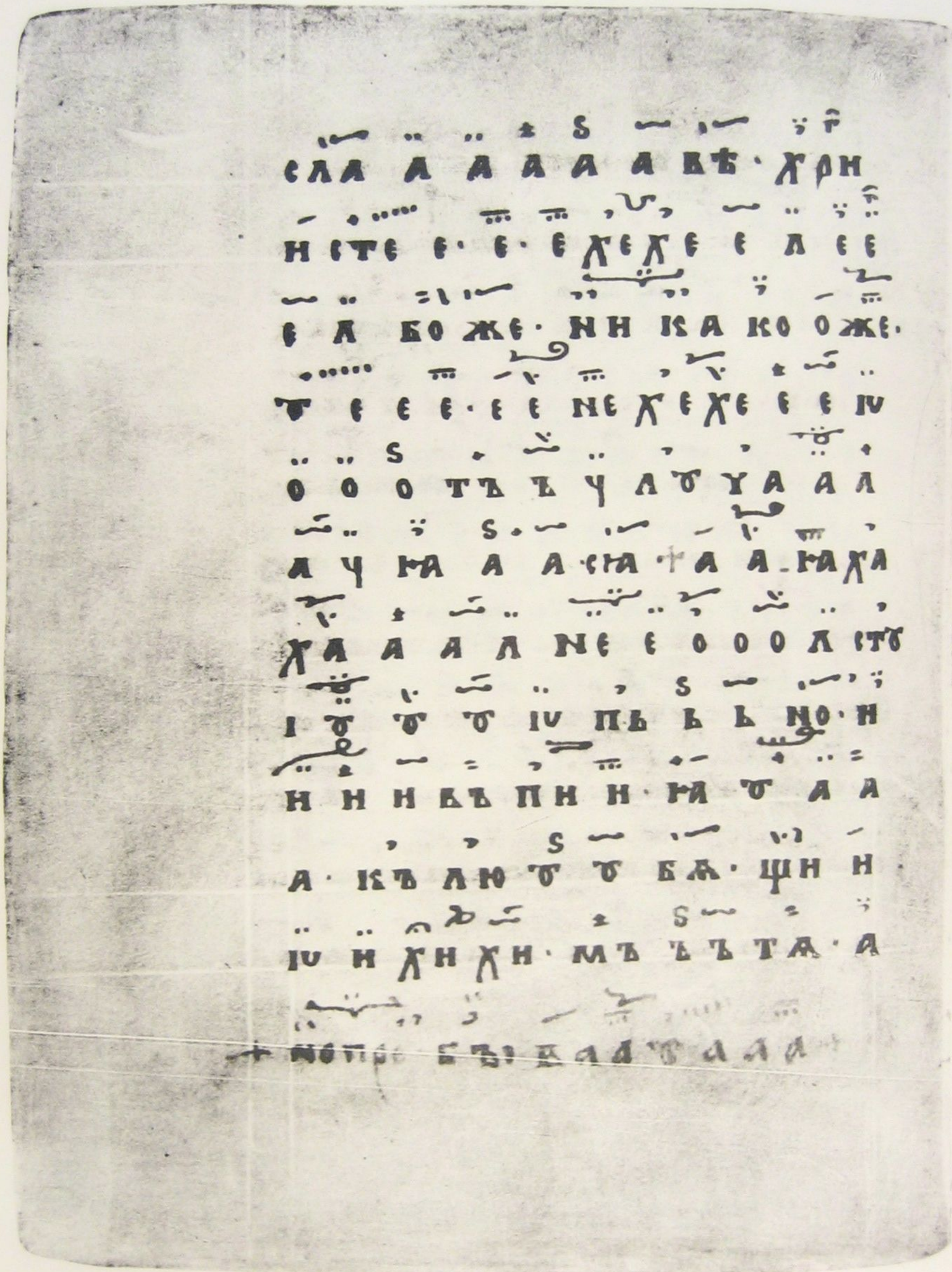
о о тѿ ѿ · на а а а ѿ а

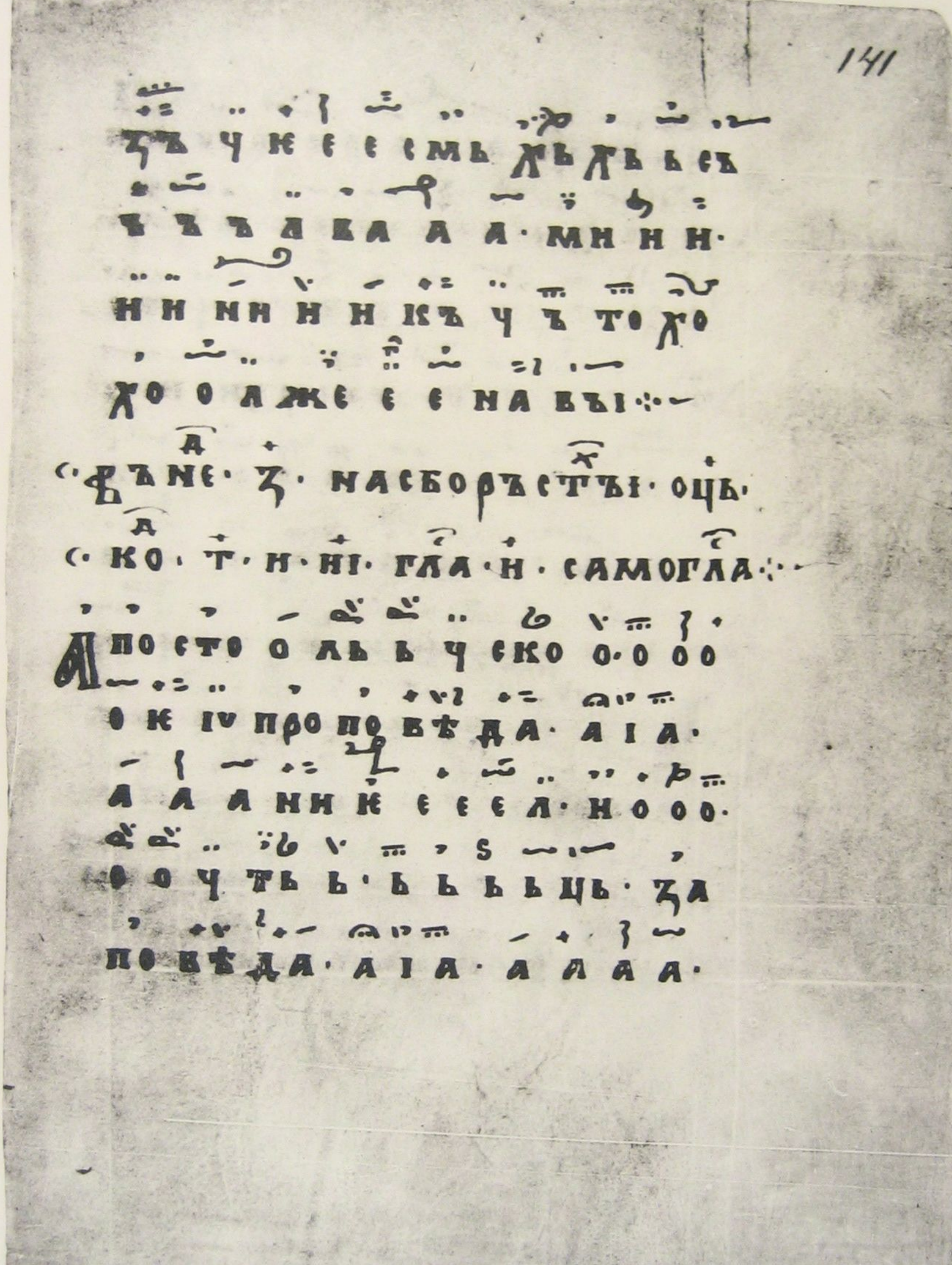

а ше мꙋ :· НЄ· ѡсамара
·с· нъıнн· ко гла· н· вѣ р ꙋ х вꙋ :·
вѣ ѣ ѣ· ро о о ю· прн шь дъ
ъ ъ шн х н н н кѧ кла
а· а і а· а а а а дѧ зю·
ва а· ма а а а ра· нъıн
н н· нн х н н н· ка ко о
і о· о о о о вн дѣ· пре е е
е· мꙋ дро о о о о етн нн·
ко хохо о· о о о о дъı на
по н· н н н тн н н· сѧ· о

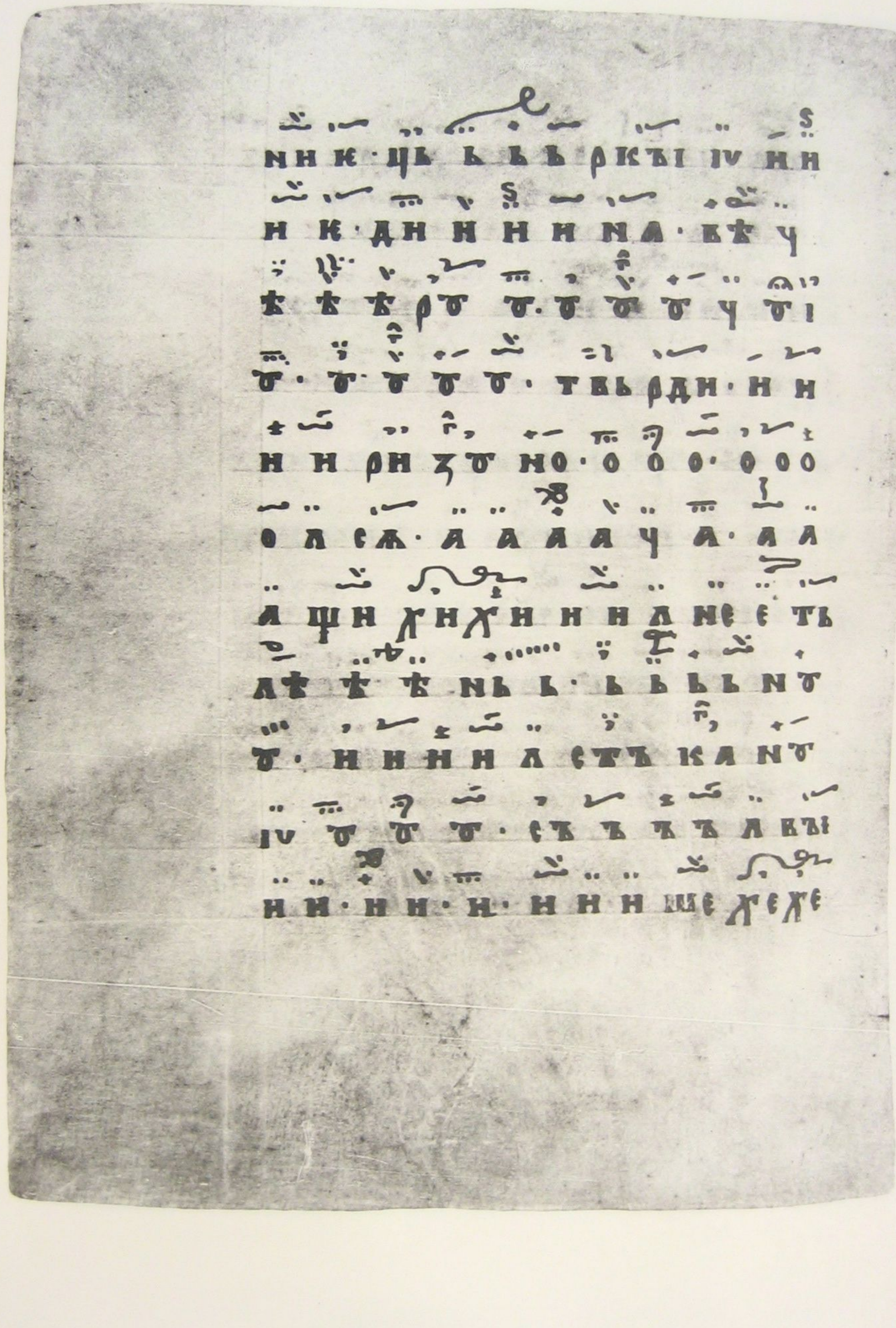


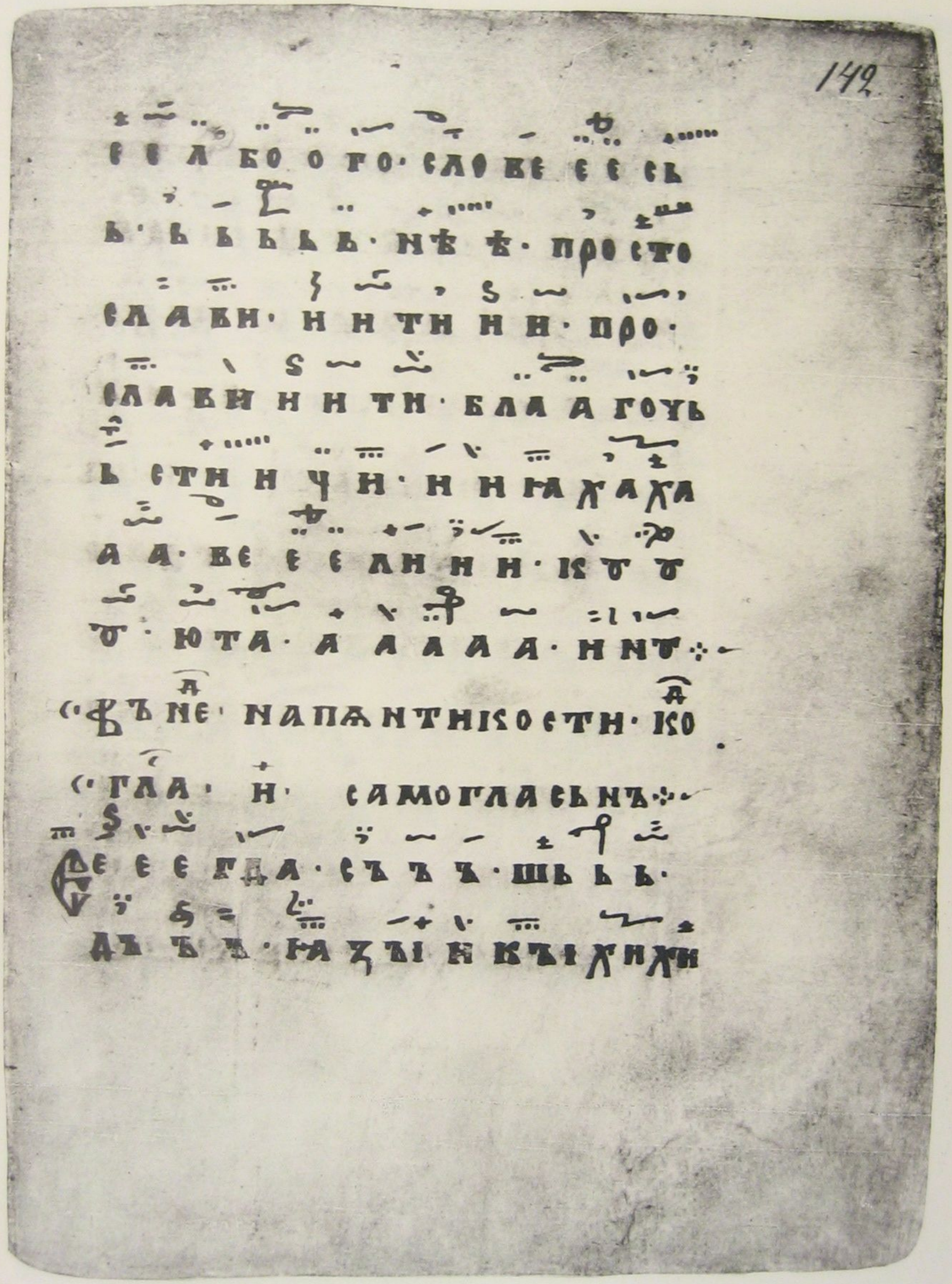

ааа·оосла ѣ ѣ пле е нъ
ъ·къ те е е е бе·хри и и
и ете·при ѿ и·и и хи хнихо
жю ѿ ѿ ѿ·ıако сла ѣ ѣ
ѣ пь ь·ць ь ь ь·о тъ ъ·
ро жь ь ства·по ка ıа ни
ѿ и и и ıе е е е е·мь ь зо
о о о о о·вѿ ѿ ти и·ты
ıе си и и ть ь ь мь ны и
и и мъ·сла ть пре е е сла
ѣ ѣ ть ь ь лы и ко·на
възнесение гн҃е· гла· ѕ·

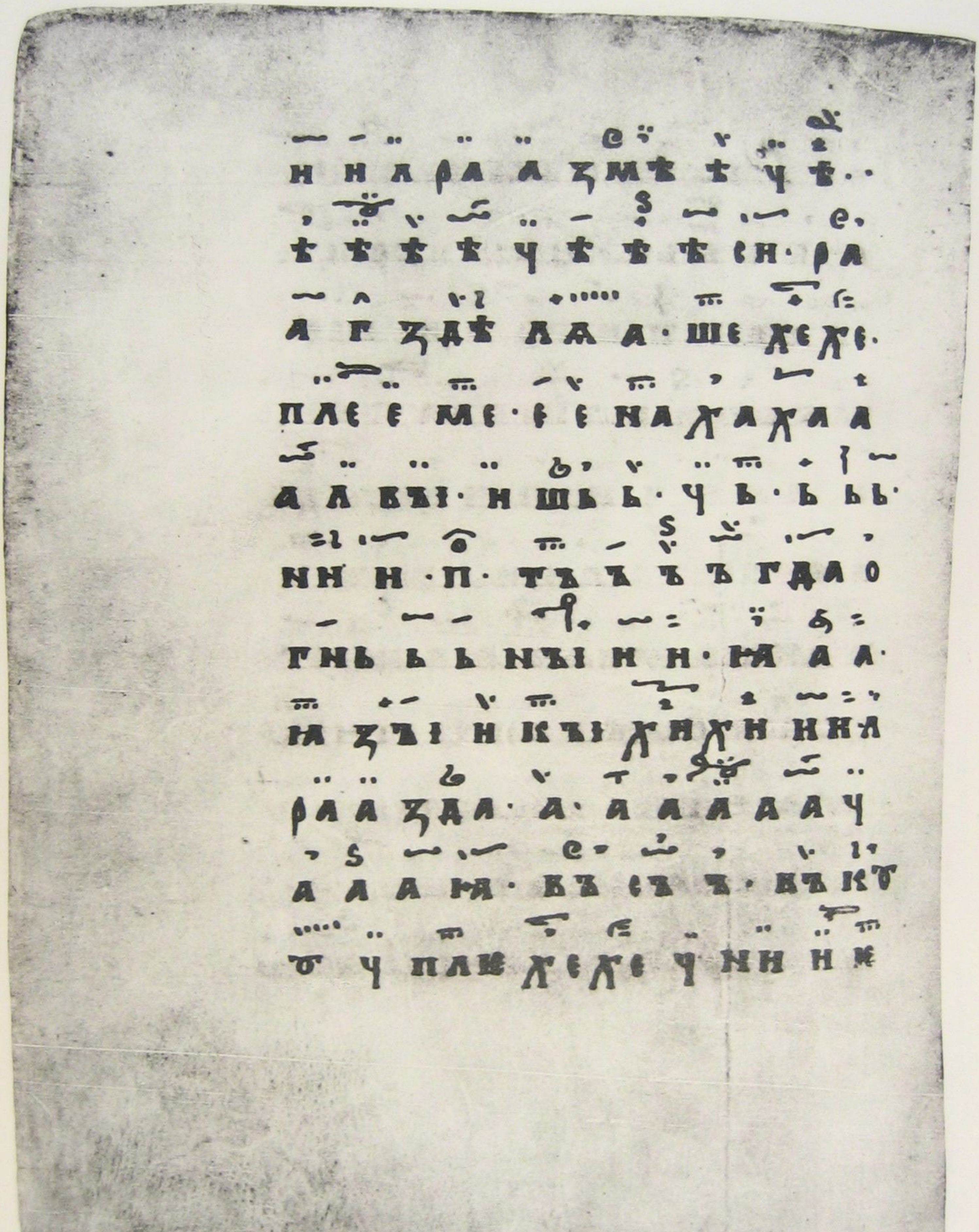

140
Самогласьнъ

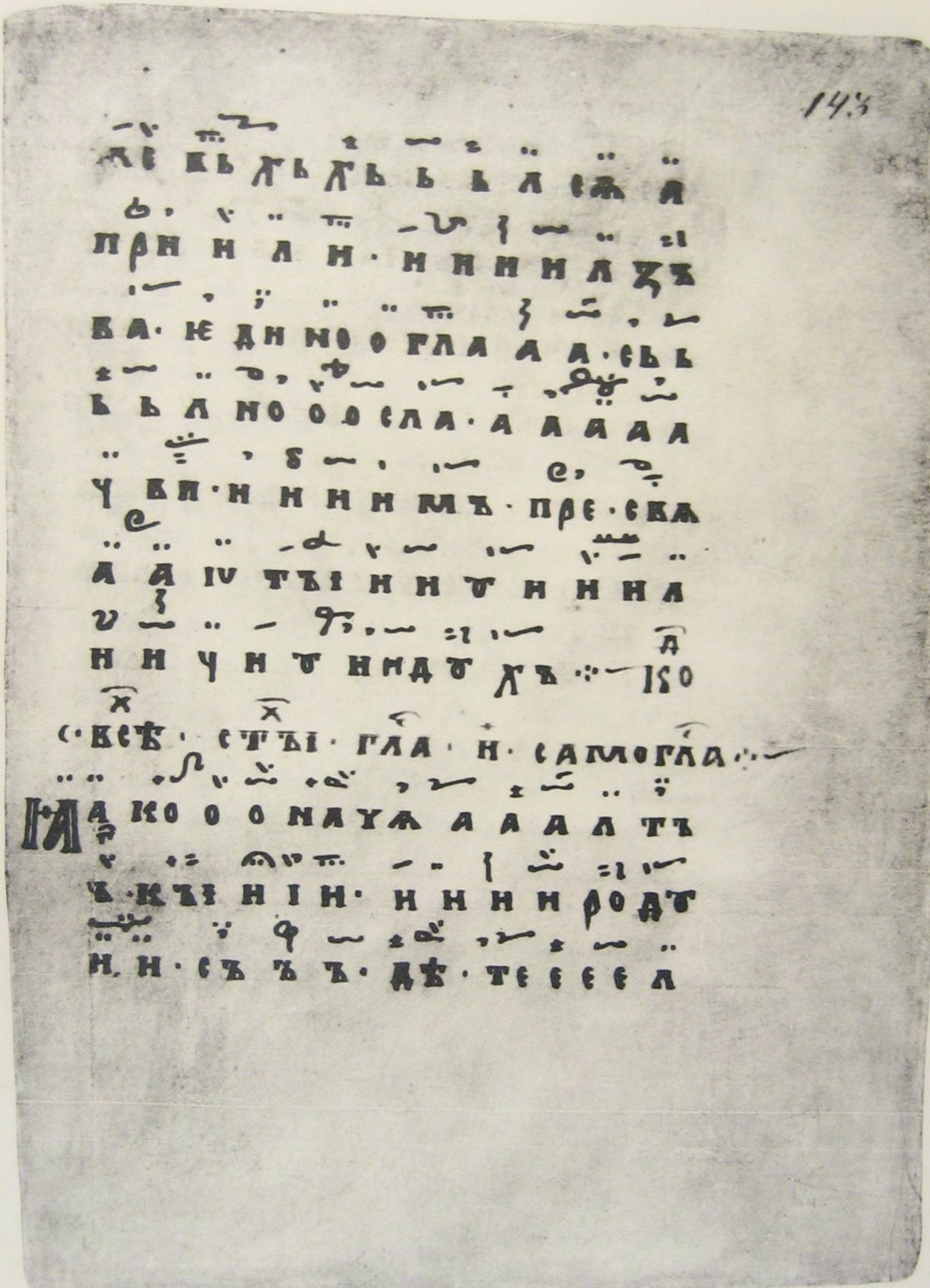


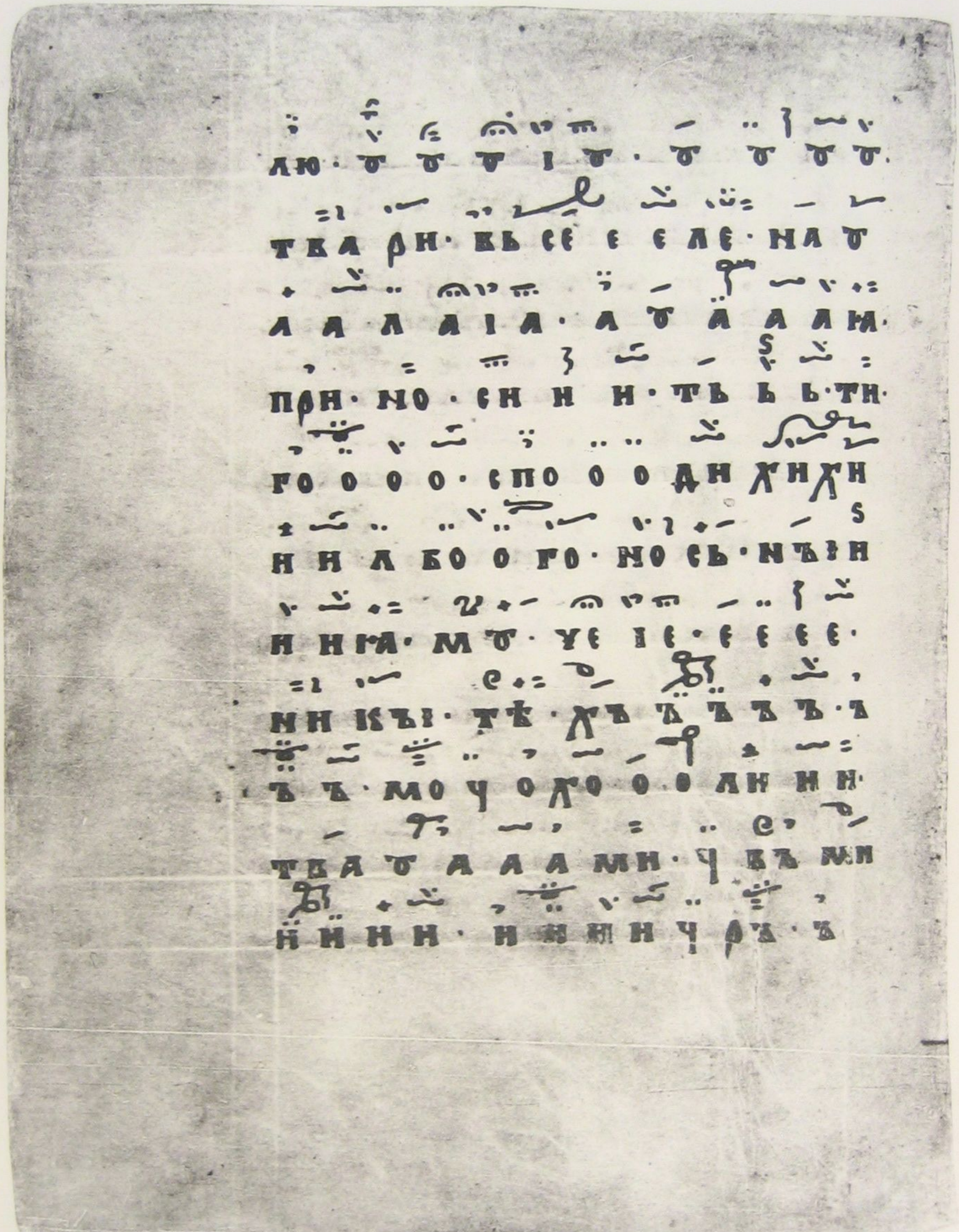

141
ВЪ НЕ· Ꙁ· НА СБОРЪ СТЪІ· ОЦЬ·
КО· Т· И· НІ· ГЛА· Н· САМОГЛА

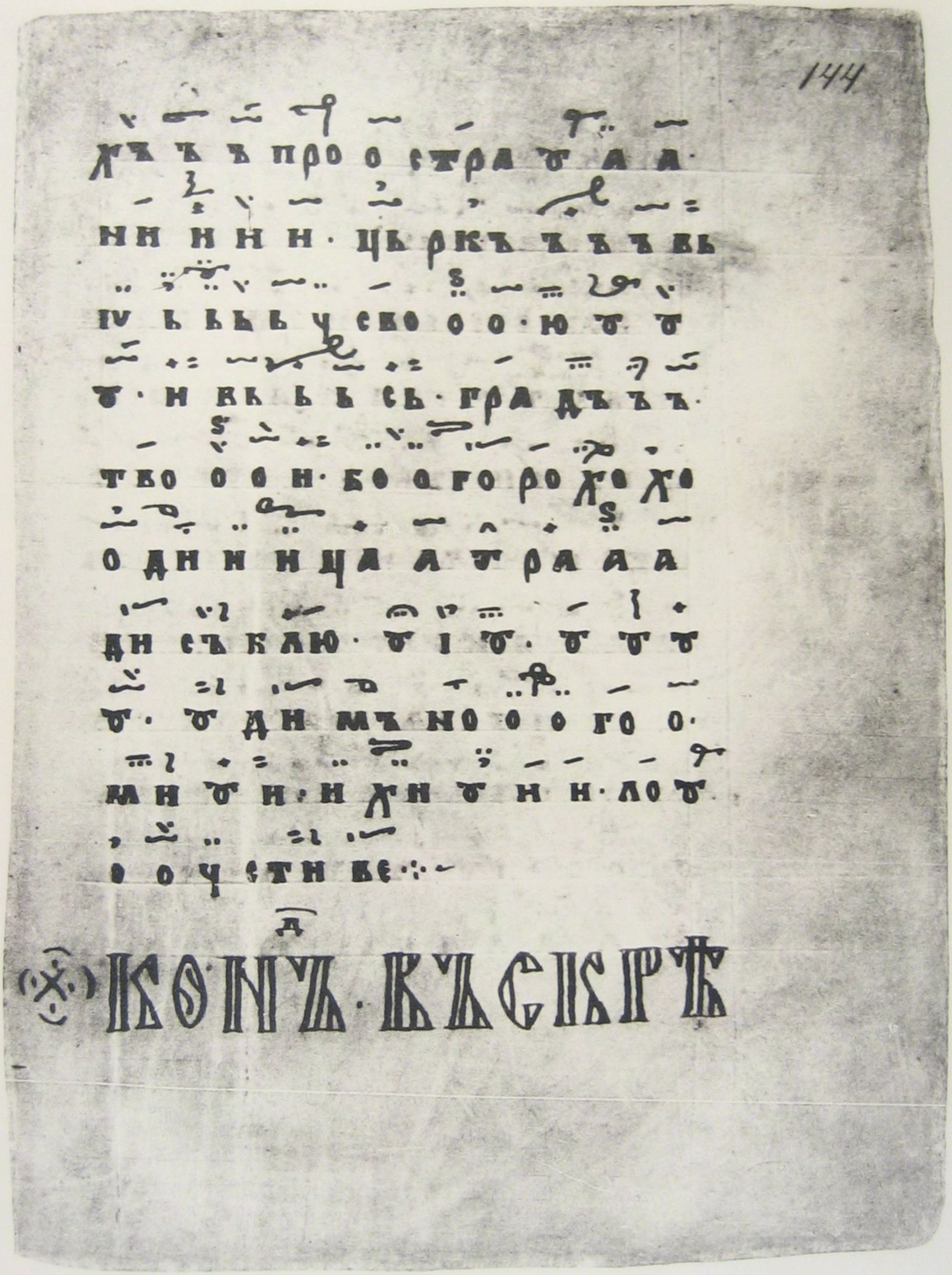


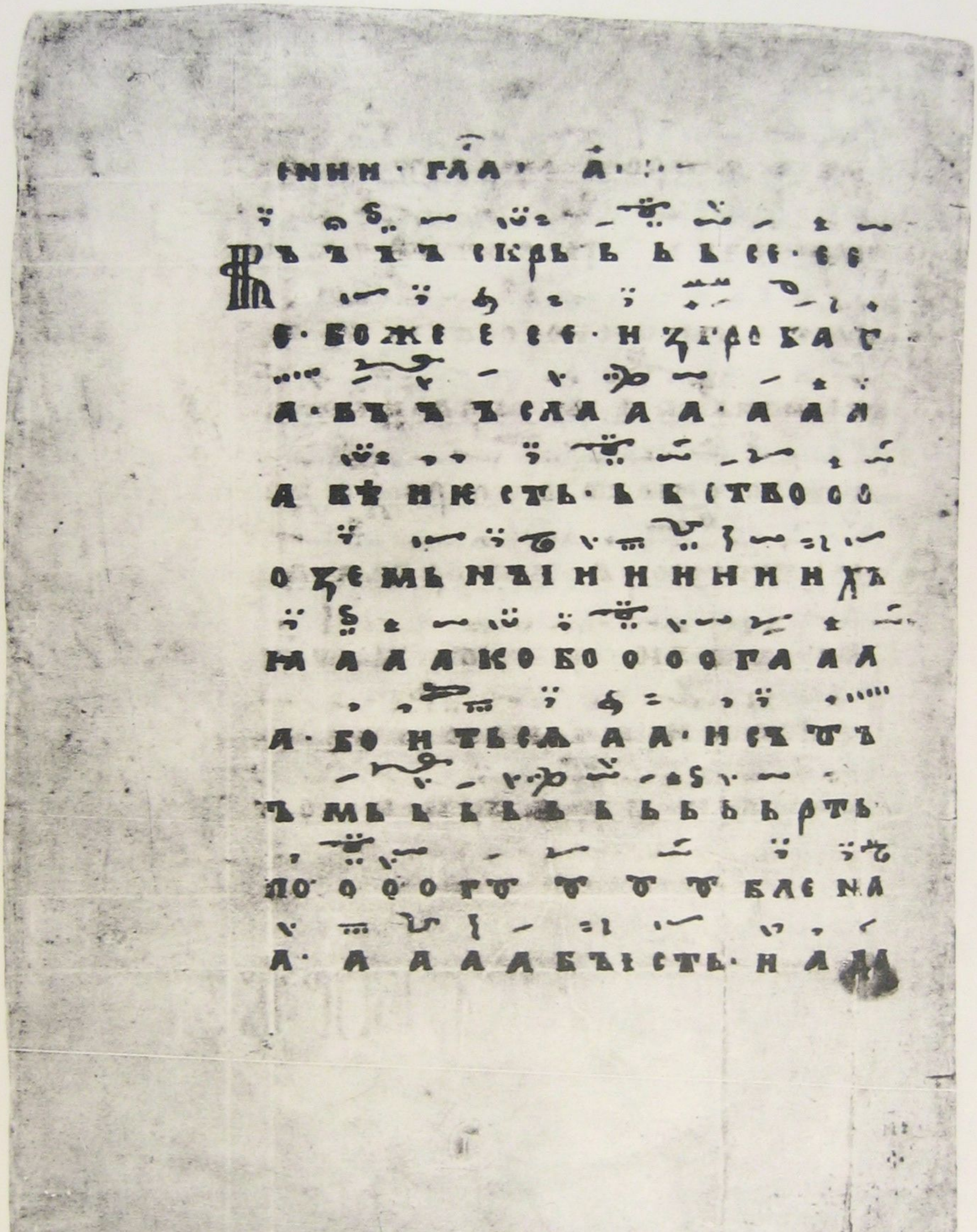

142
е е л бо о го · сло ве е е сь
ь · ь ь ь ь · нѣ ѣ · про сто
сла ви · н н ти н н · про ·
сла ви н н ти · бла а гоу ь
ь сти н ч н · н н ıа х а х а
а а · ве е е ли н н · ю ѿ ѿ
ѿ · юта · а а а а а · н н ѿ
гла · н · самогласьнъ

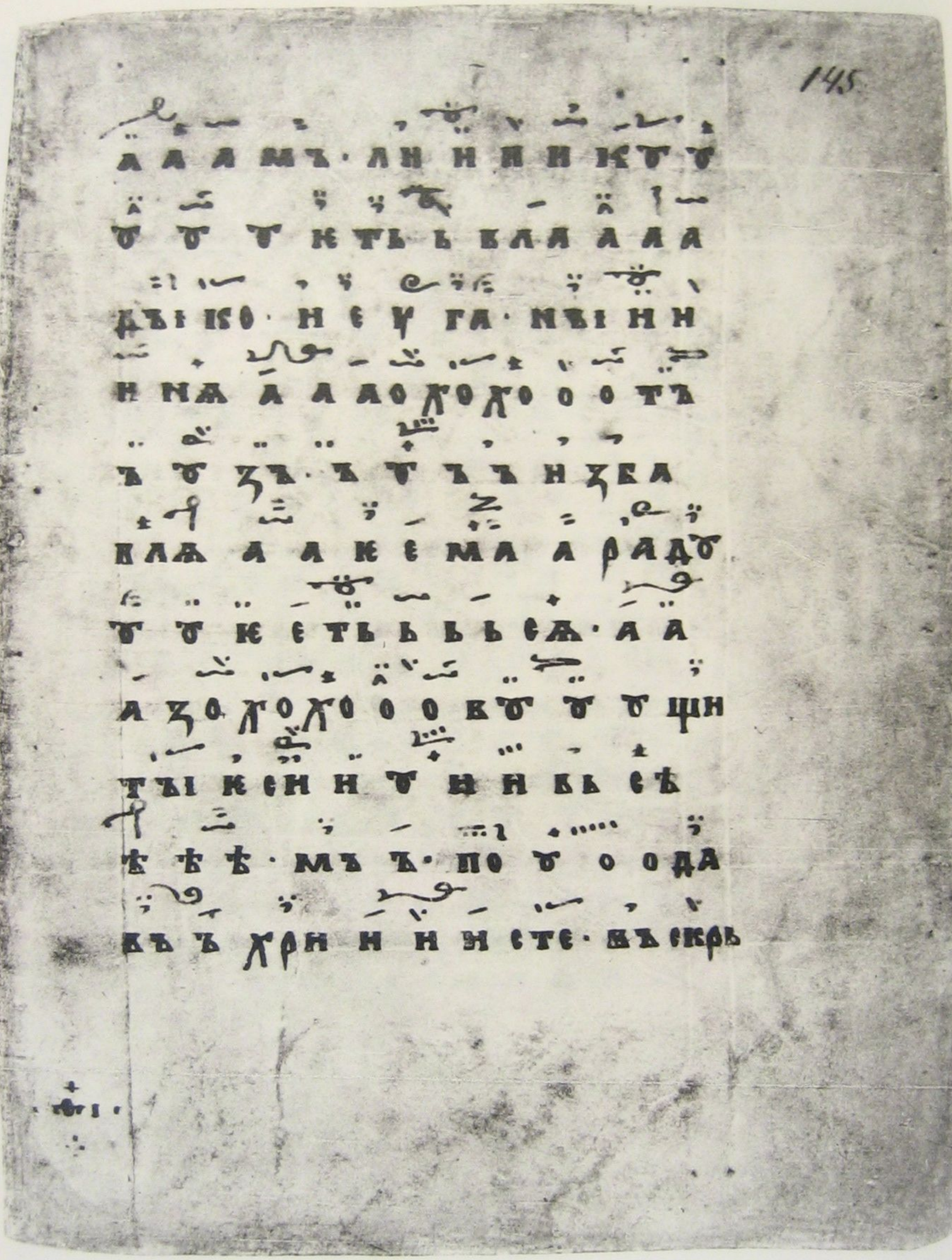


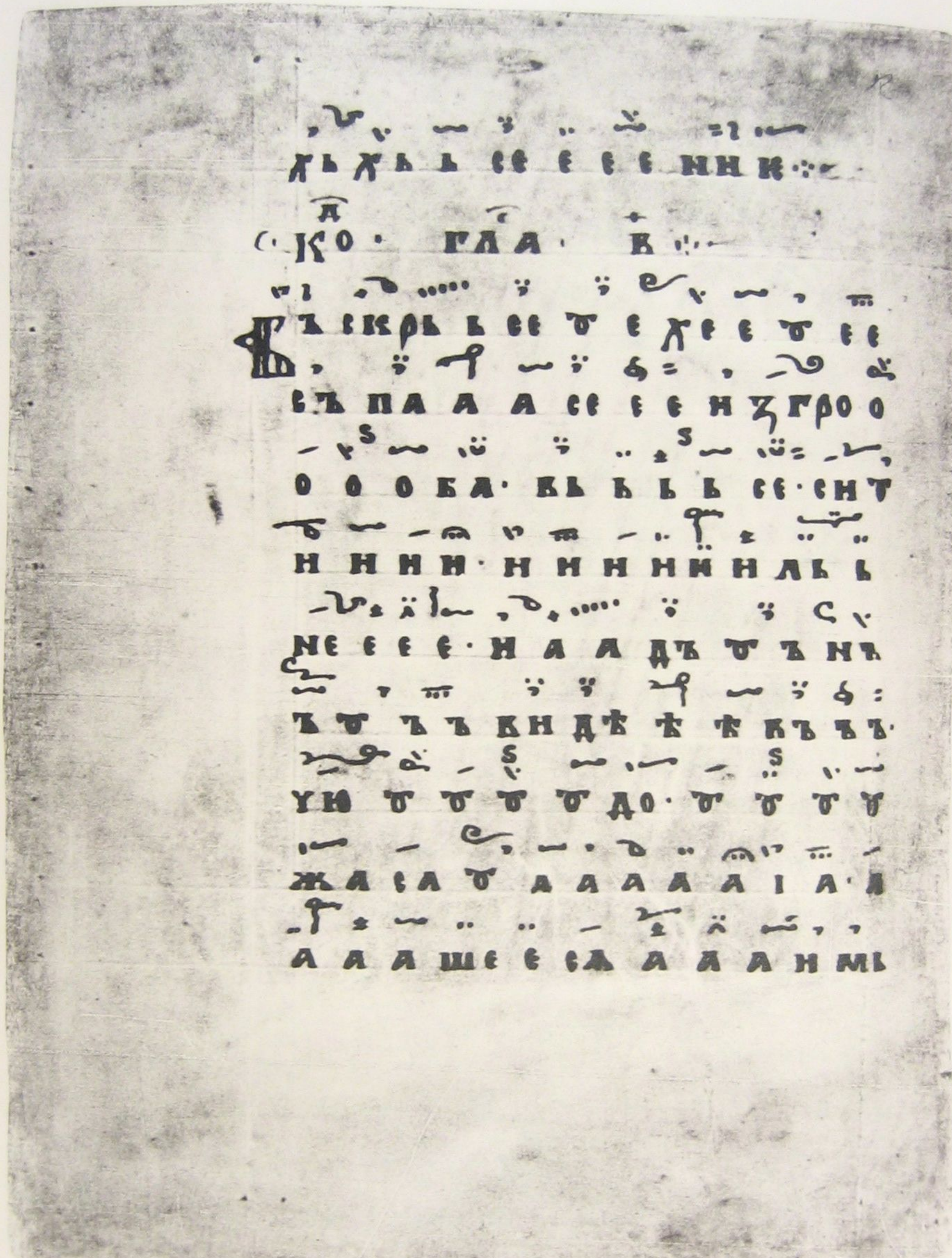


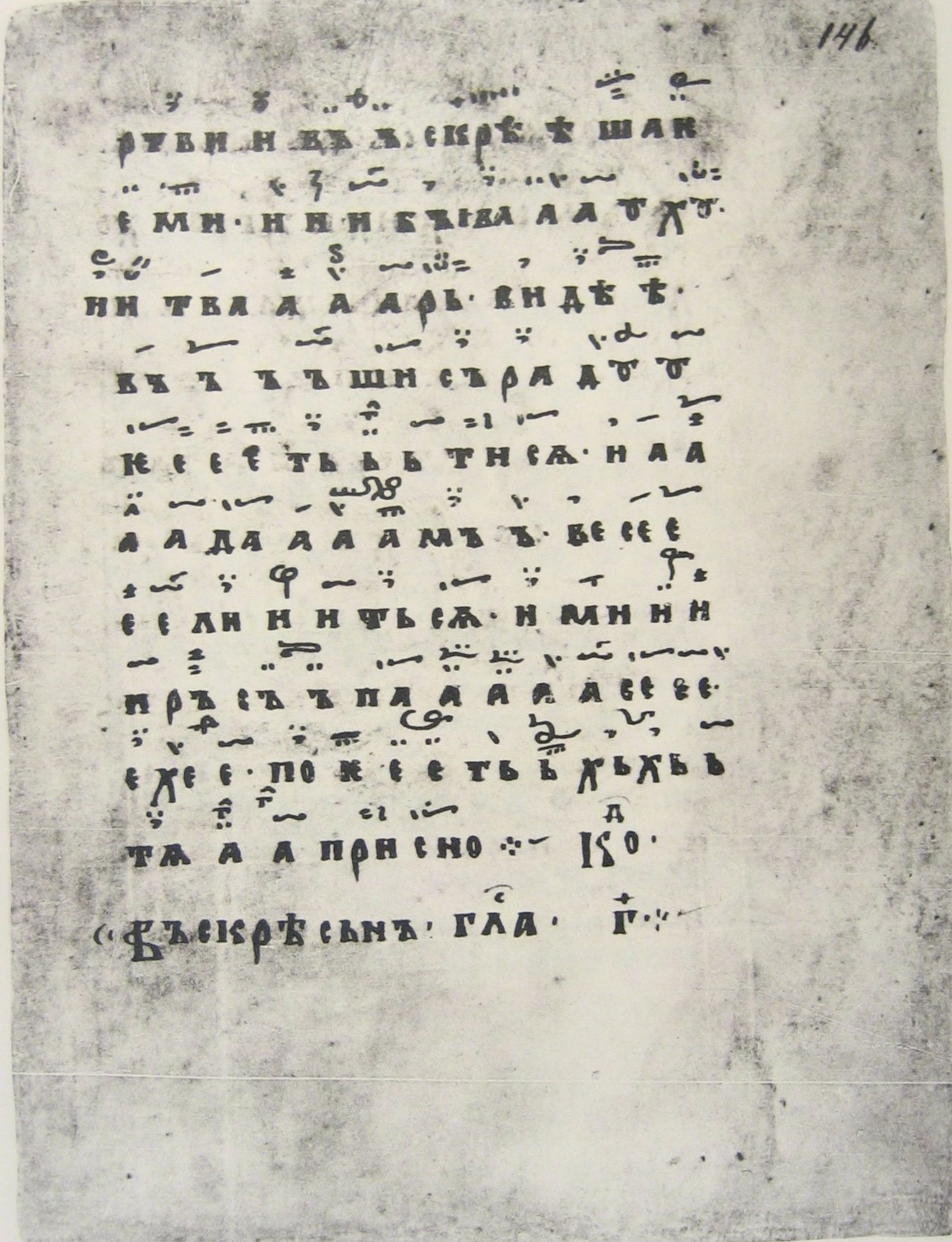


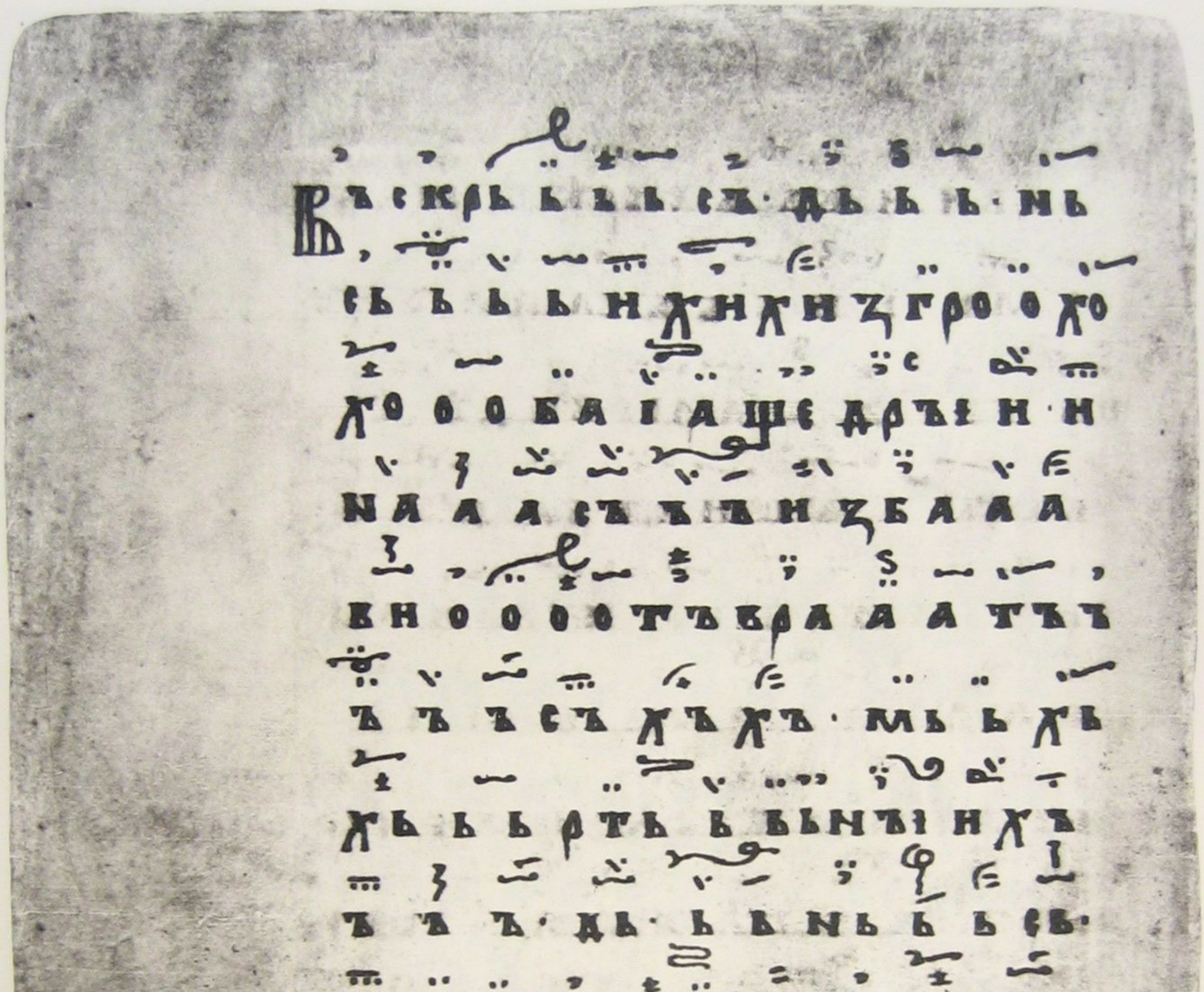

144

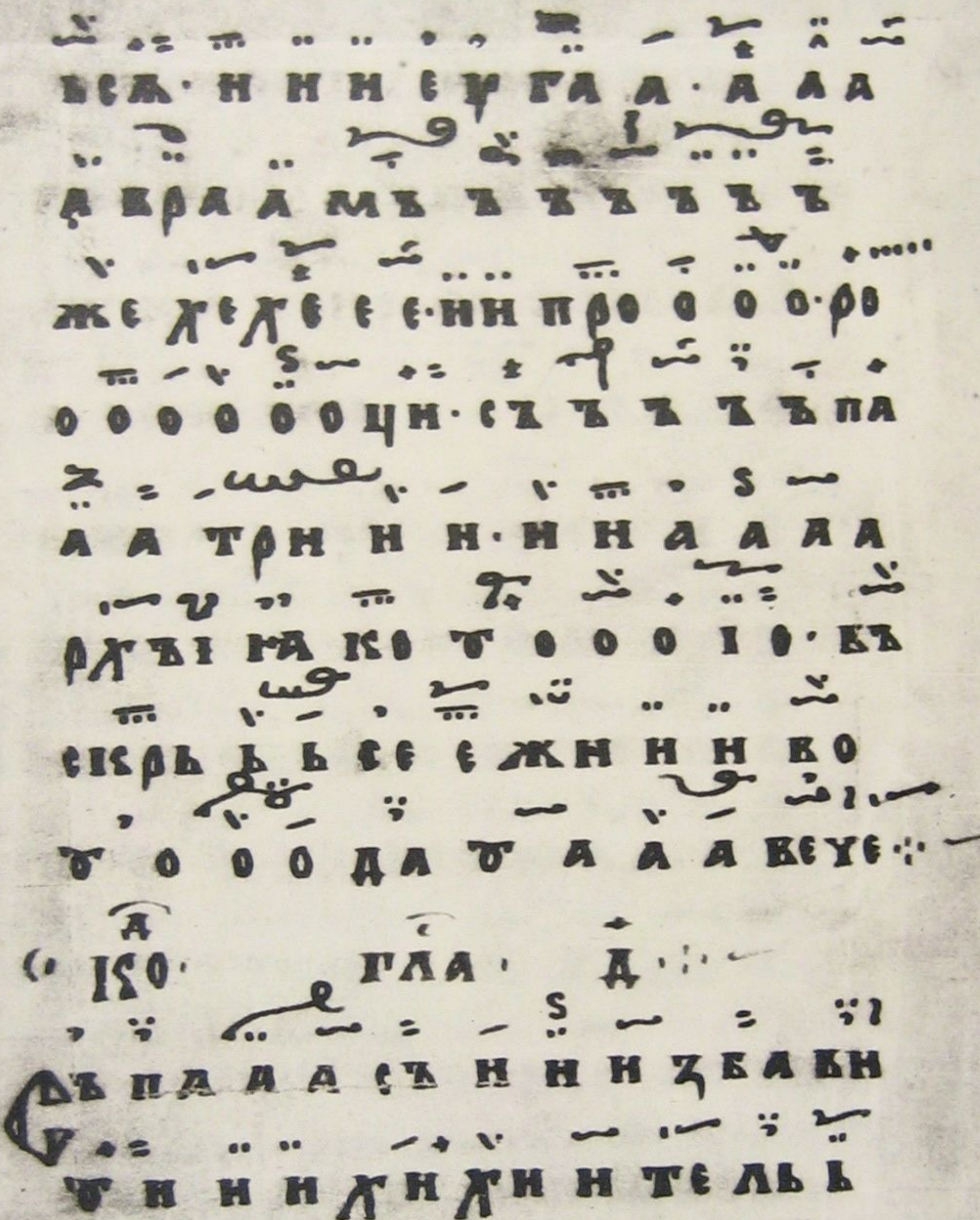


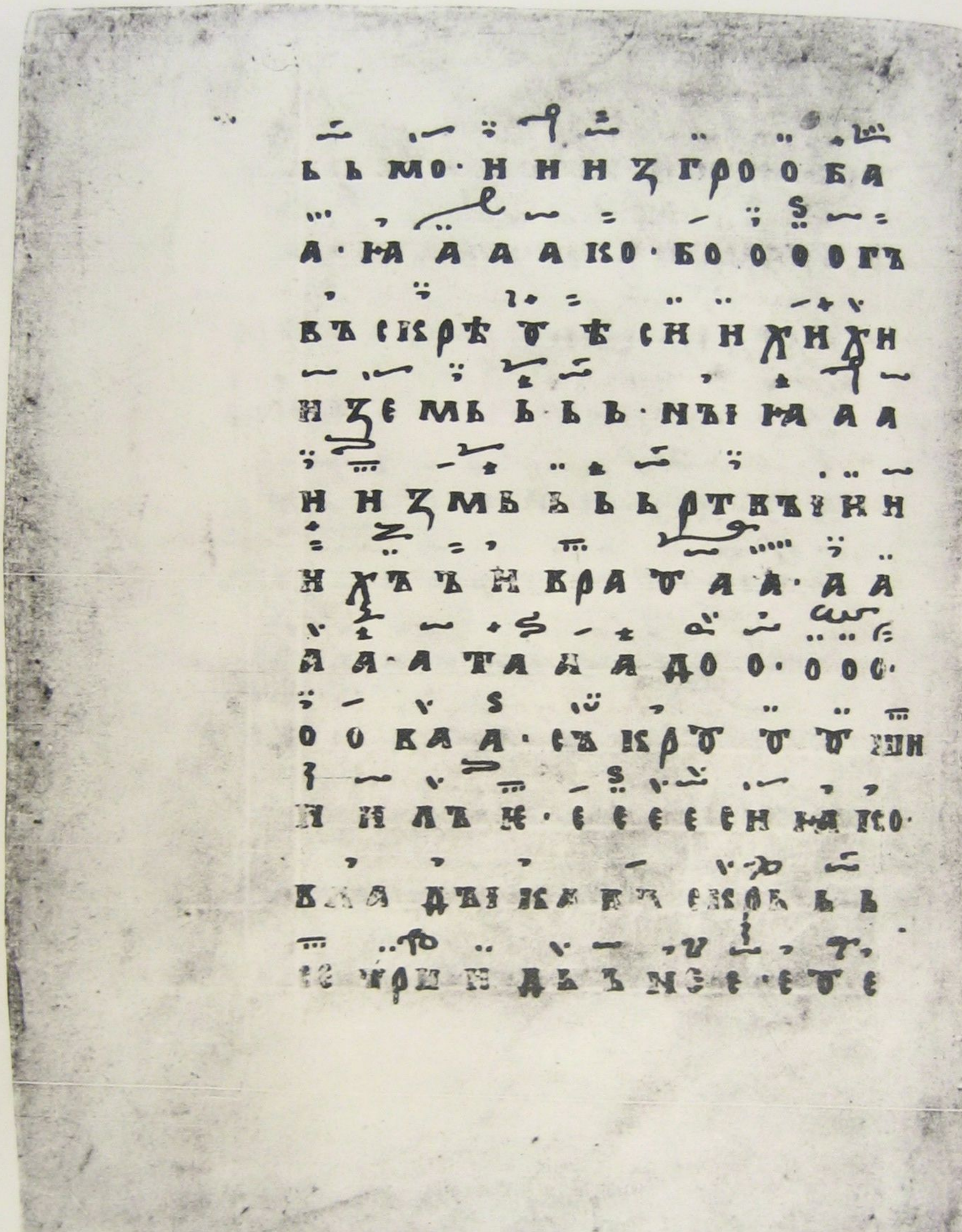





146
рѹви и въ въскрсе шаю
е ми и и и бъıва а а т х
ни тва а а арь виде е
въ ъ ъ ши съра д
ю е е е ть ь ь тиеѧ и а а
а а да а а а мъ ъ ве е е е
е е ли и и чть еѧ и ми и и
прѣ е ъ ъ па а а а а е е е е
е же е по ю е е ть ь хь х ь ь
тѧ а а присно ко
Въскрсенъ гла г




всѧ · и и и е у га а · а а а
авраамъ ъ ъ ъ ъ ъ
же хе хе е е е · и и и про о о о о · ро
о о о о о о о ци · съ ъ ъ ъ па
а а три и и · и и а а а а
ръ ъ і га ко о о о о о і о · къ
скрь ь ь ве е е жи и и и ко
о о о о да о а а а ве у е
іс о · гла · д
съ па а а а съ и и и з ба ви
ти и и и хи и хи и и те ль ь



е въ неф— ко · въскрⷭ

с гла · е

Въ а до о съ ъ па а ха

ха а се е мо н н · н хн

н н о н съ і ъ ъ ъ хъ

ъ · нн н н н де · н хн · н

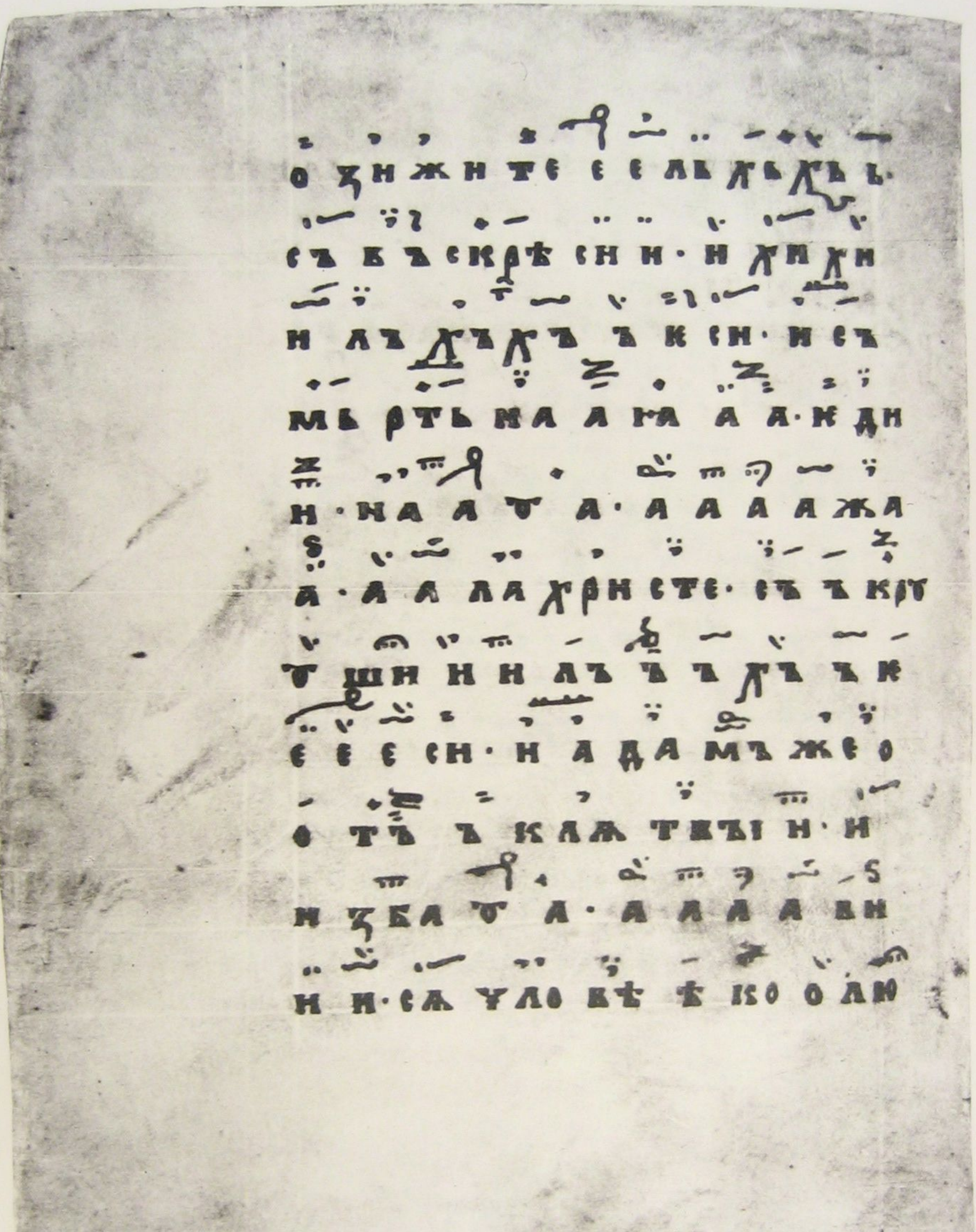
н н бра та · съ ъ · ко о

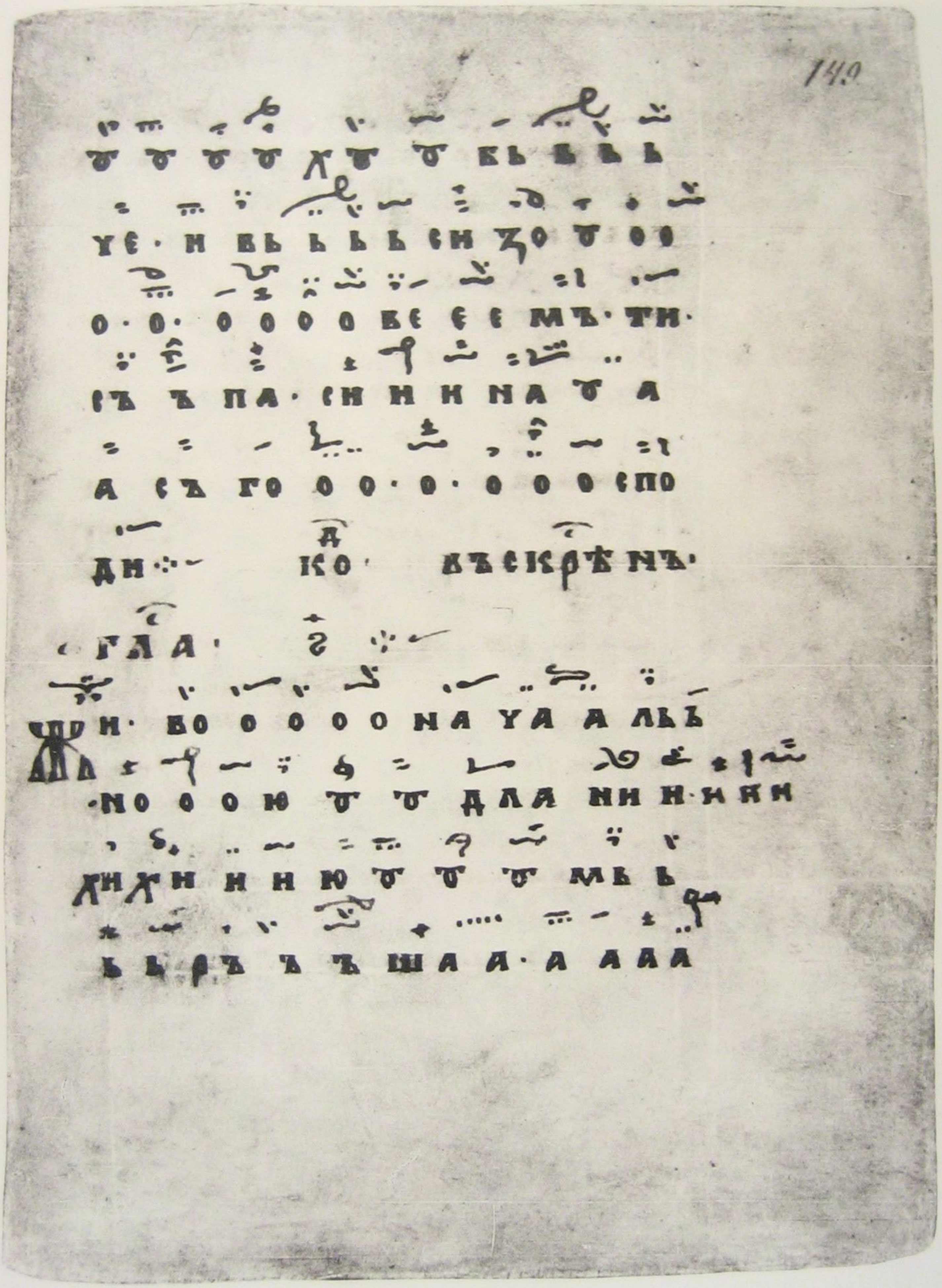
шн · а а ха ка а ко о

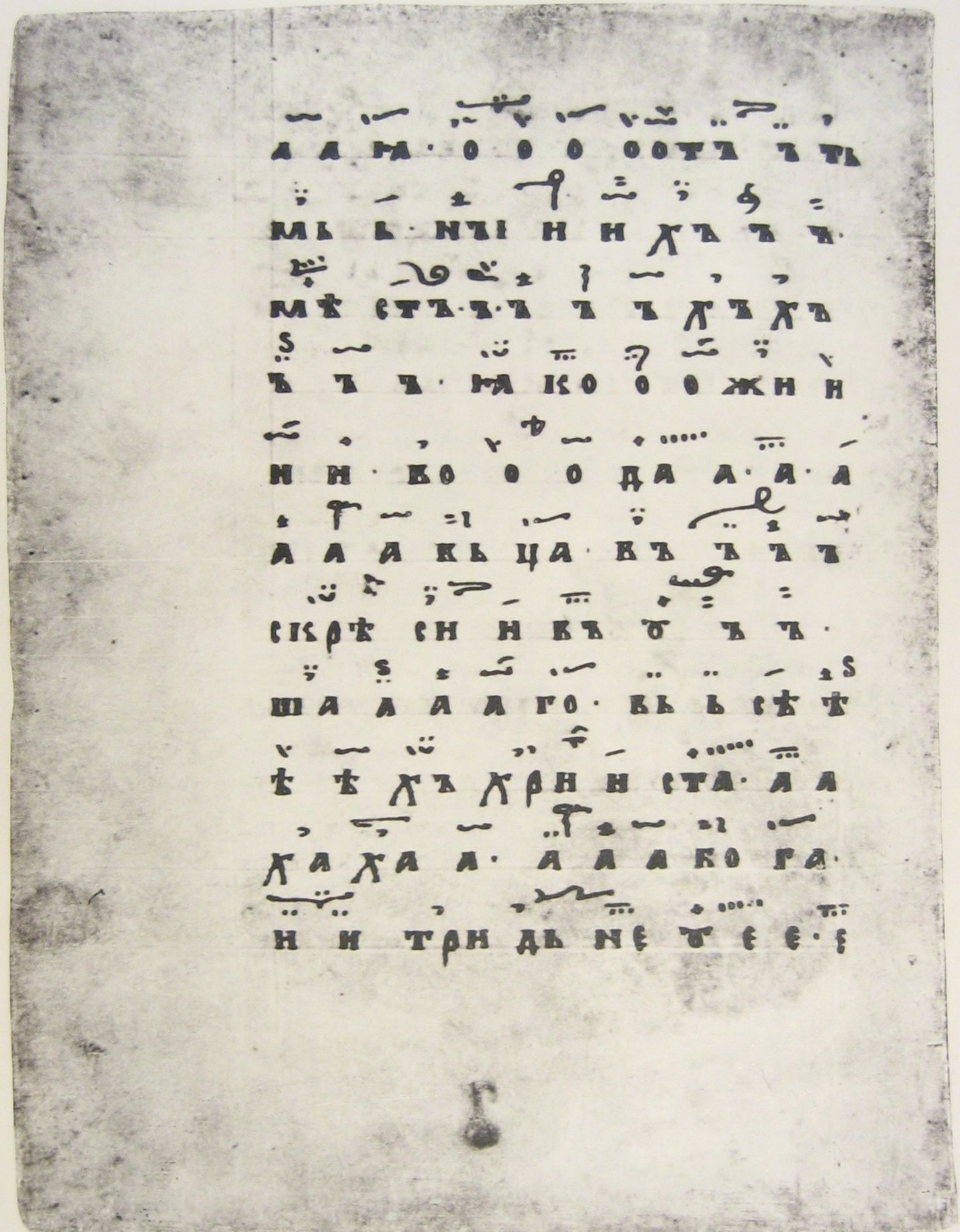
въ се е е е хе е е е · сн

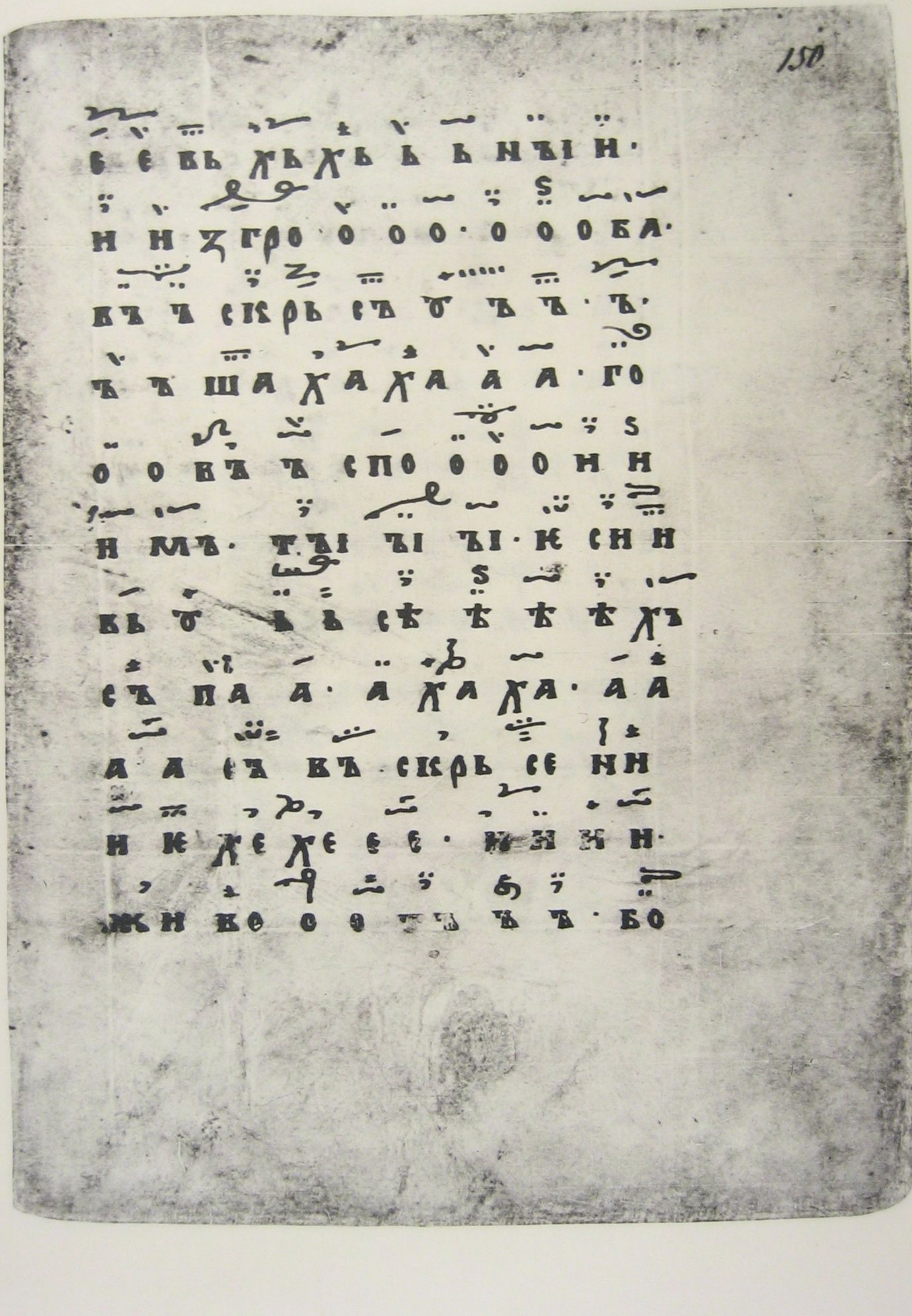
н н · н н н хн н ль ь ь

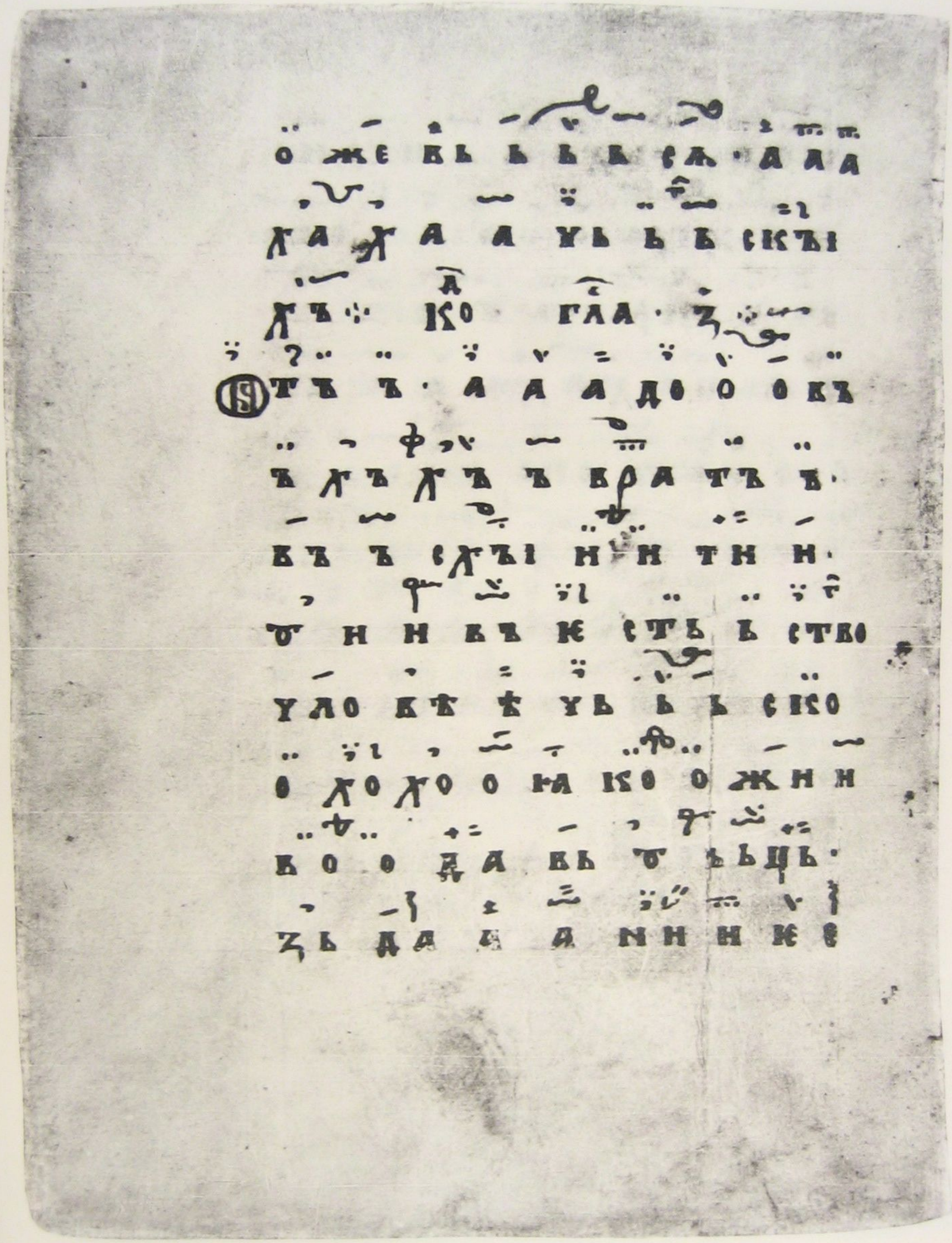
не · о мь рша · а а ко о

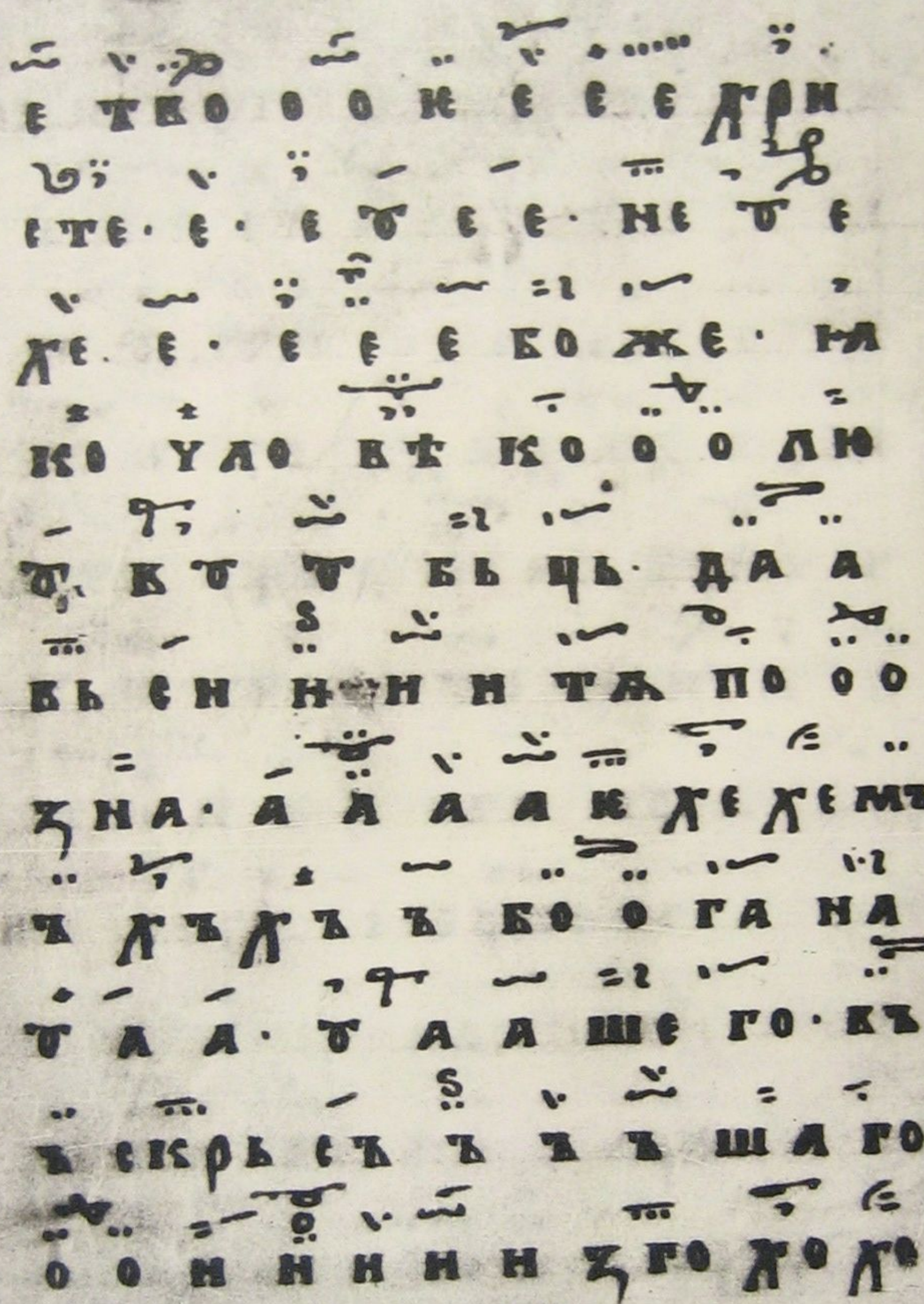


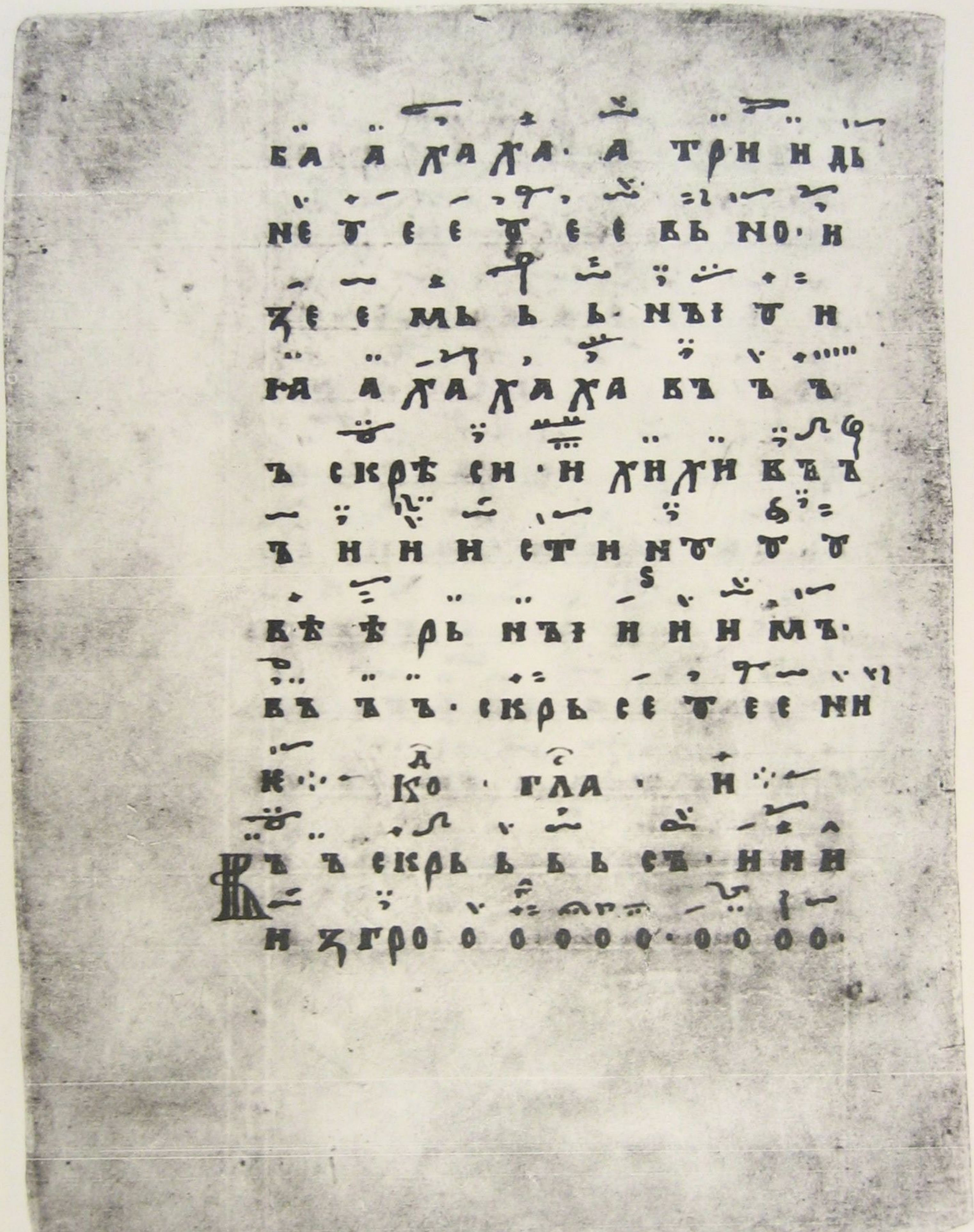

149

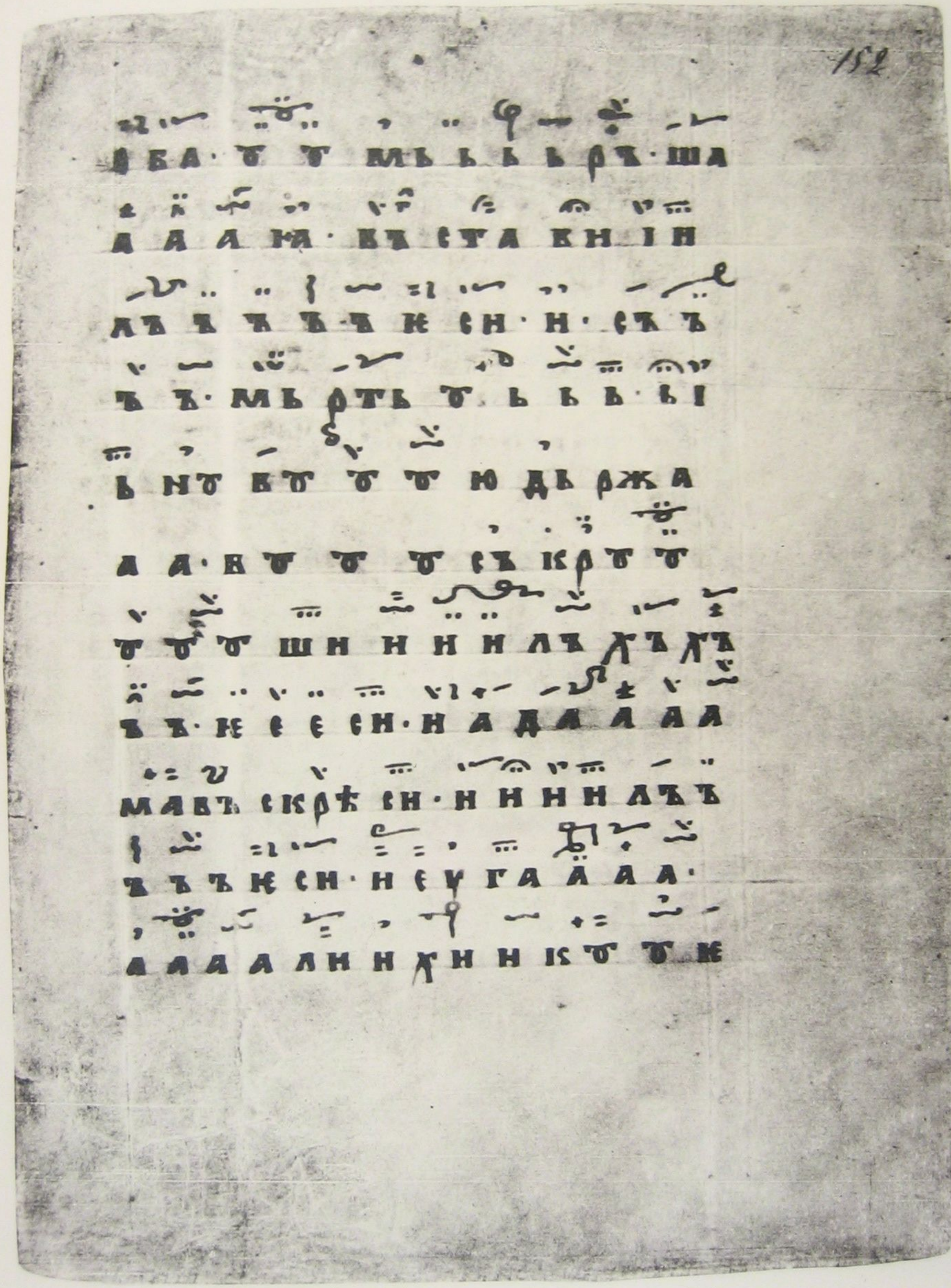


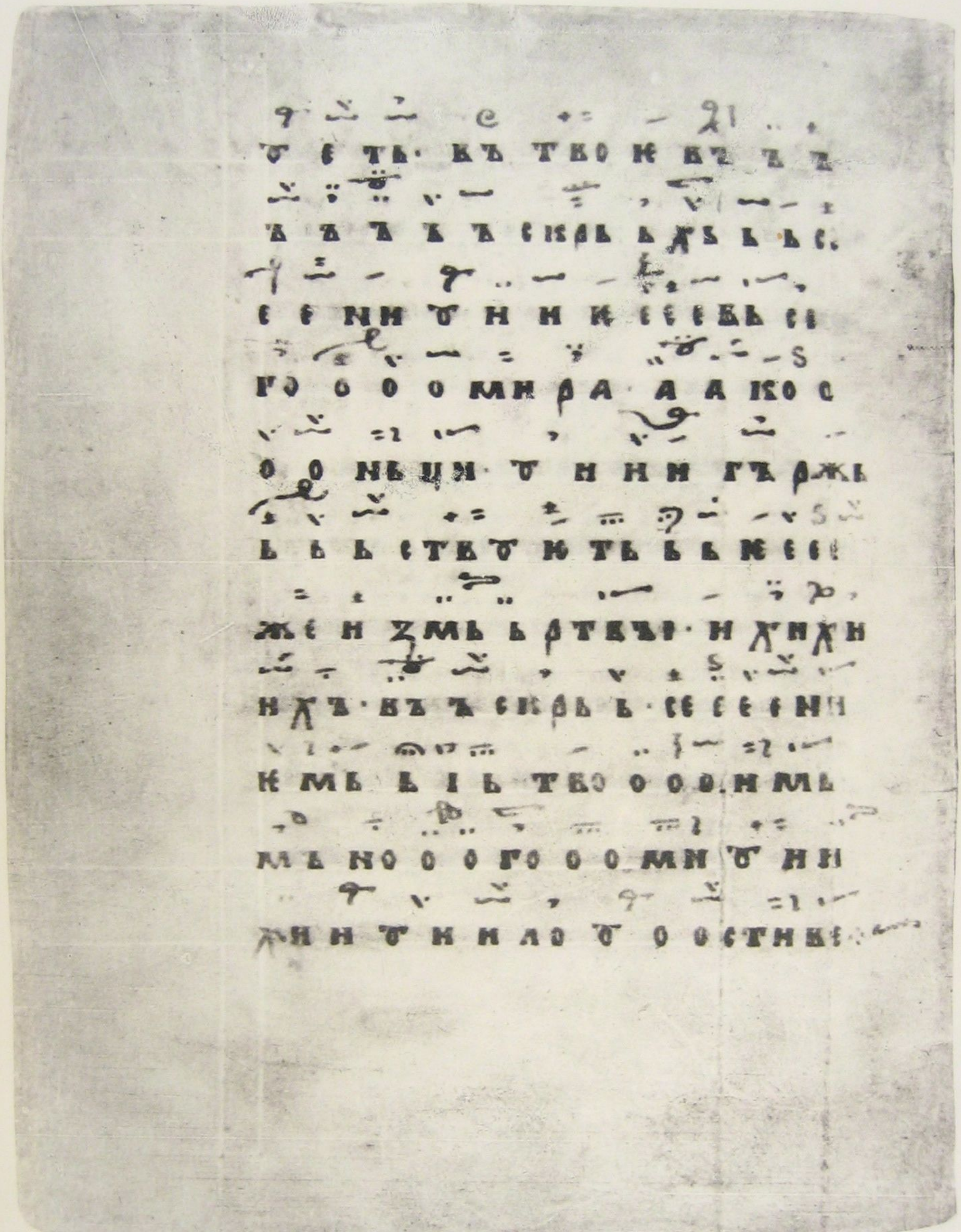

150

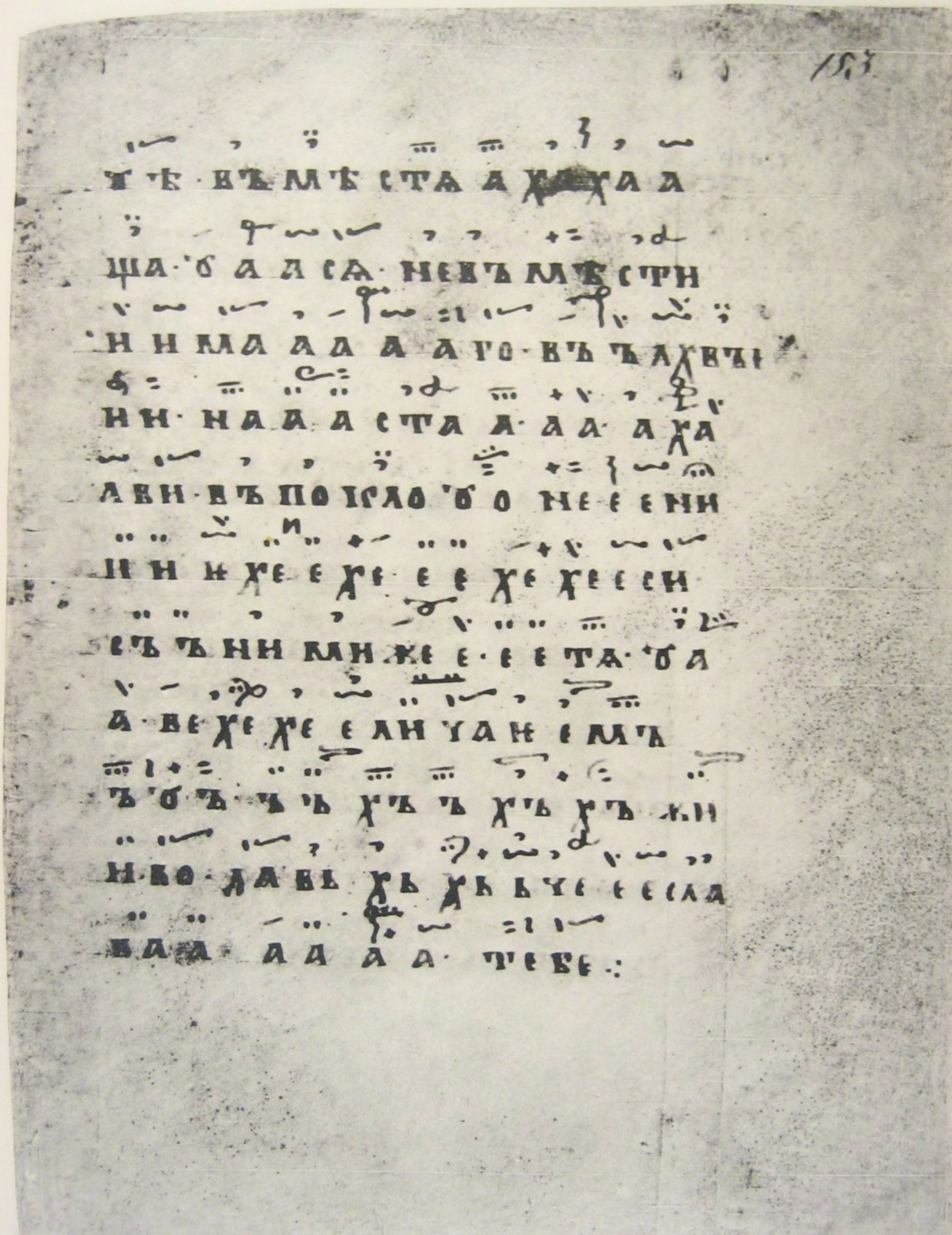


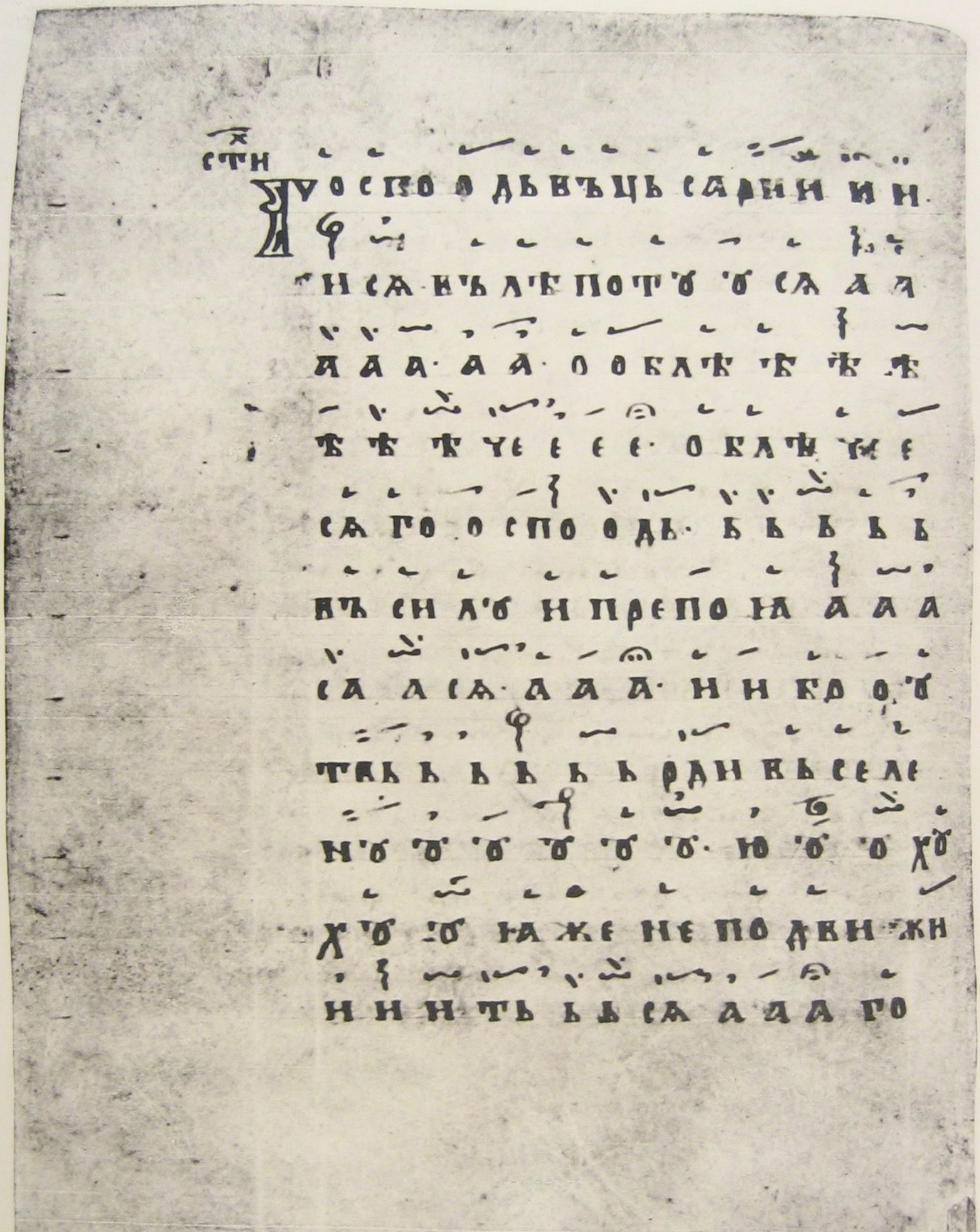

Е ТВО О О Ж Е Е Е ХРИ
ЕТЕ Е Е Т Е Е НЕ Т Е
ХЕ Е Е Е Е БО ЖЕ НА
КО УЛО ВЕ КО О О О ЛЮ
Т КО Т БЬ ЦЬ ДА А
БЬ ЄН НОИ Н ТА ПО О О
ЗНА А А А А КЕ ХЕ ХЕМЪ
Ч ХЪ ХЪ Ъ БО О ГА НА
Т А А Т А А ШЕ ГО КЪ
Ъ СКРЬ СЪ Ъ Ъ Ъ ША ГО
О О Н Н Н Н Н ЗГО ХО ХО

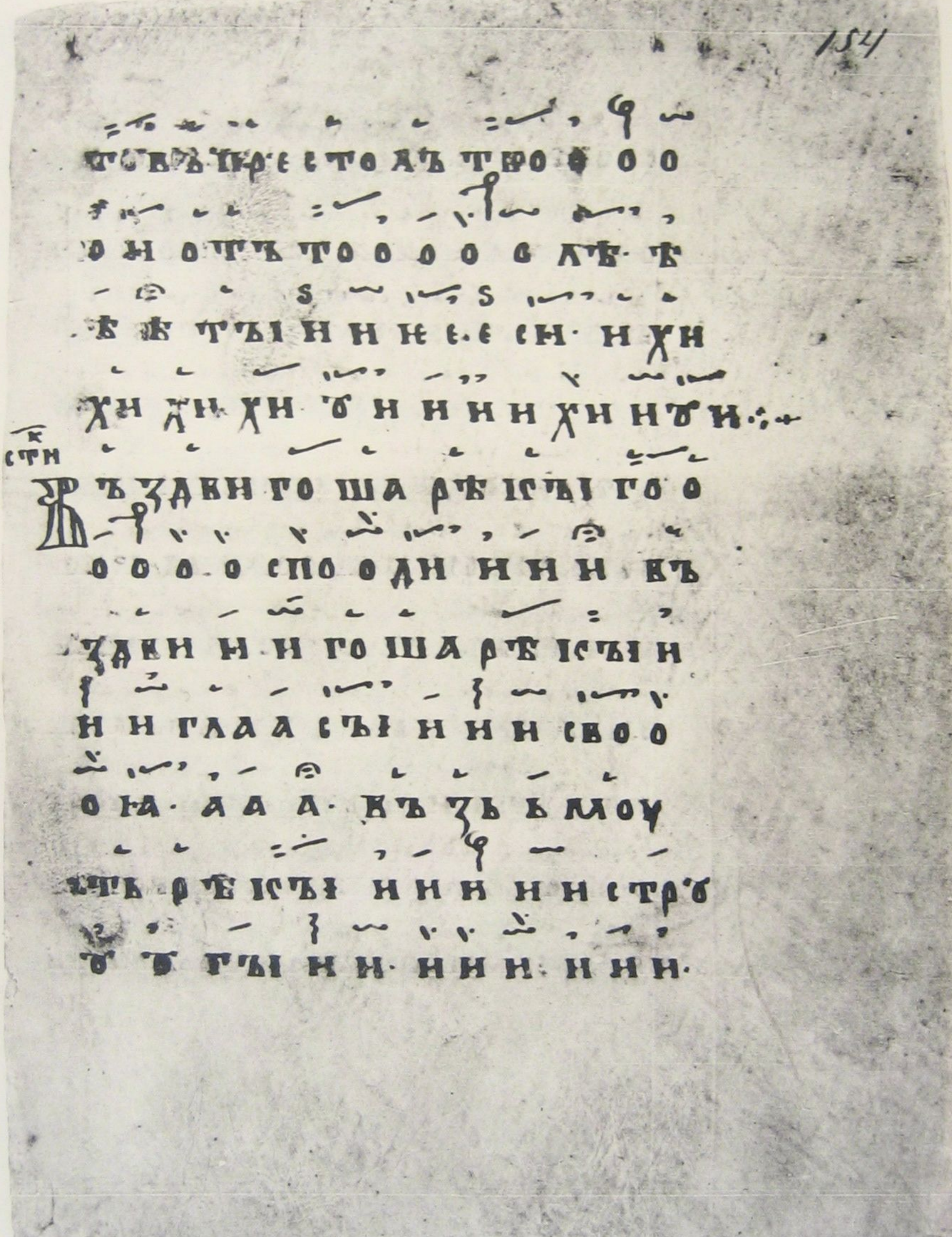

ба а ха ха а три ндь
не т е е т е е вь но и
зе е мь ь ь нъ т и
на а ха а ха ха а въ ъ ъ
ъ скрѣ сн и хи хи въ ъ
ъ и и и сти нѡ ѡ ѡ
вѣ ѣ рь нъ и и и мъ
въ ъ ъ скрь се е т е е ни
ю Ко гла и
въ ъ скрь ь ь ь съ и и и
и згро о о о о о о о о о о

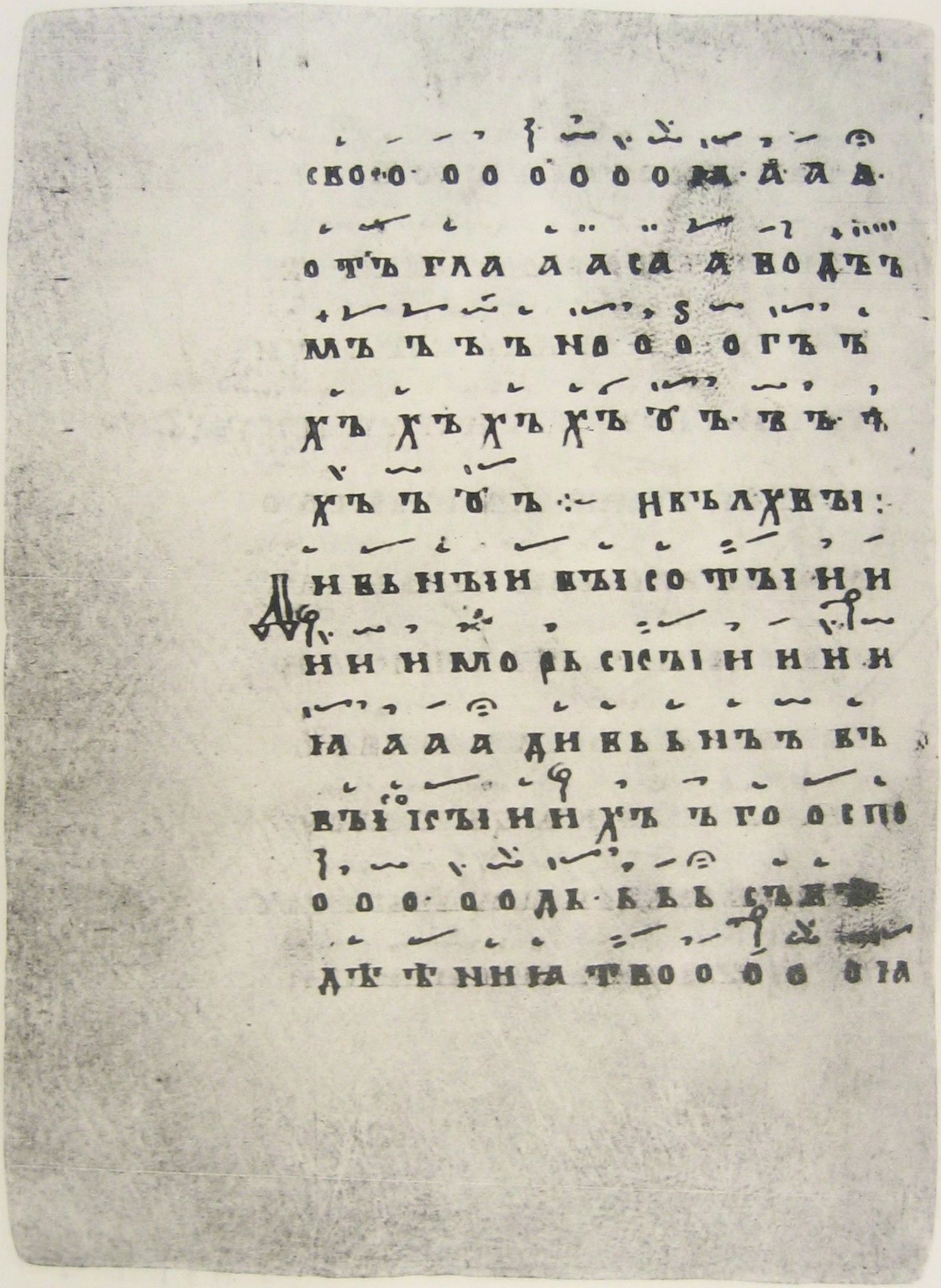


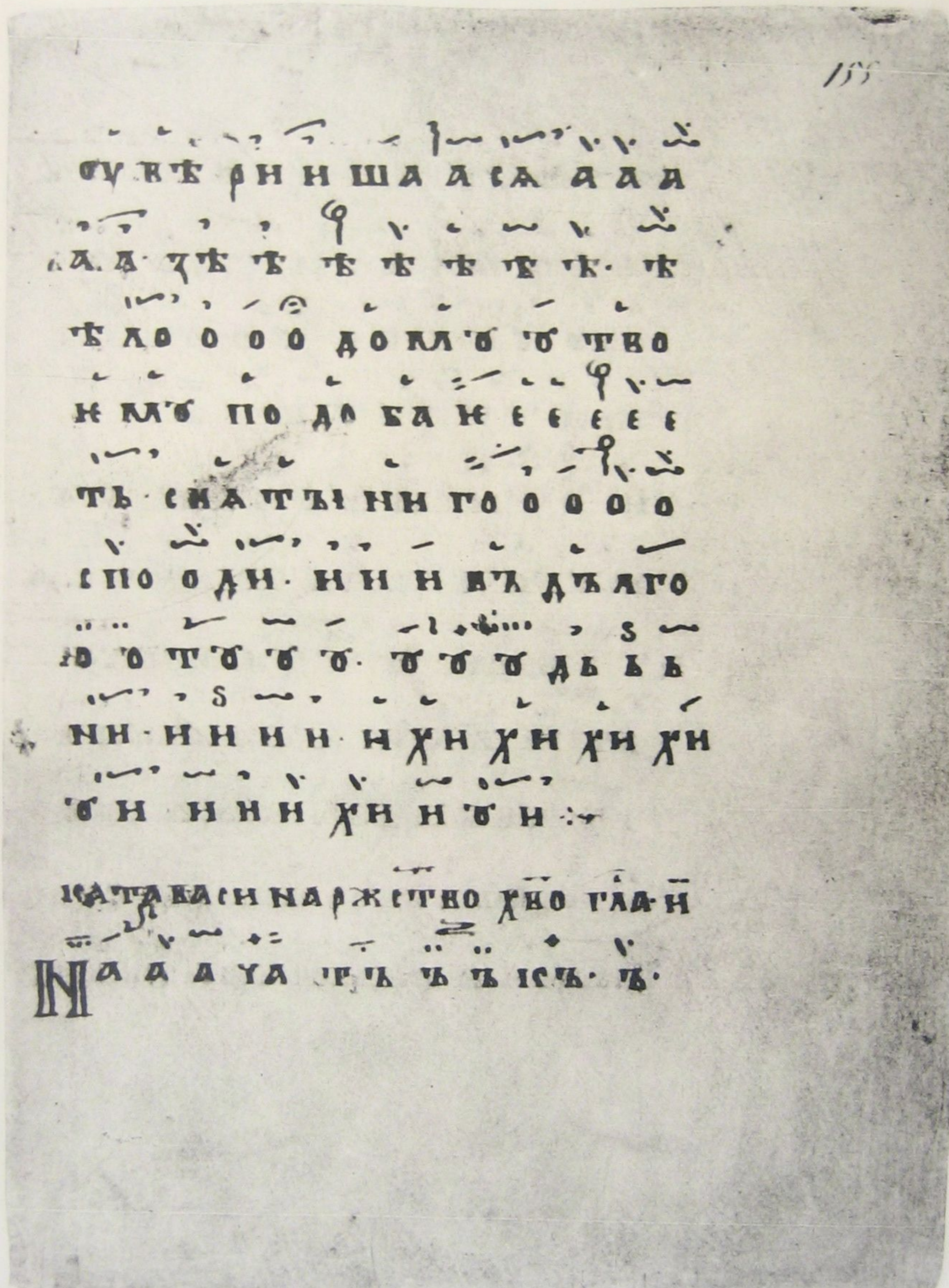


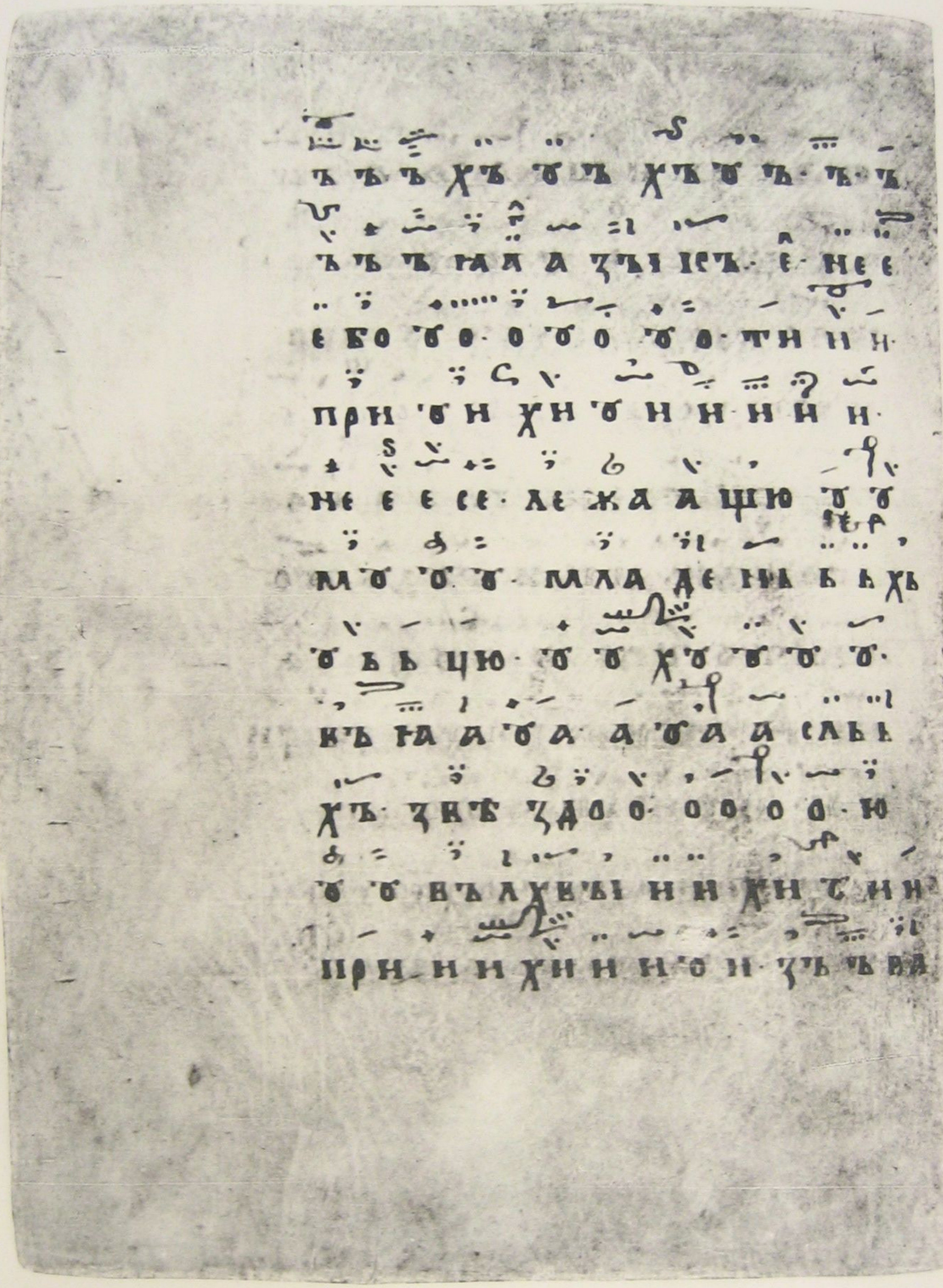


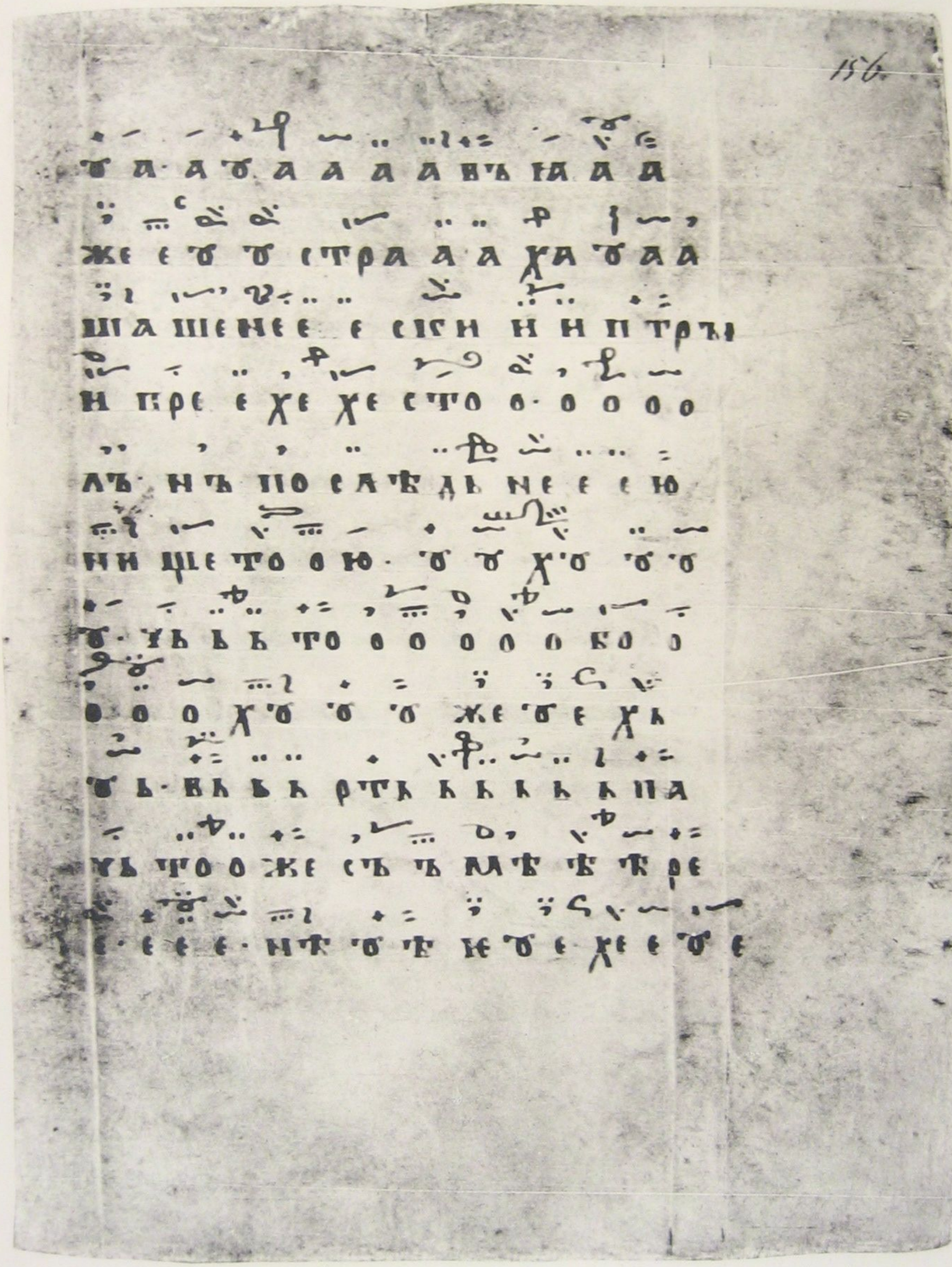

стх
Го спо о дь въ цѣ сари и и и
и са нѣ лѣ по т оу оу са а а
а а а а а о о ка лѣ ѣ ѣ ѣ
ѣ ѣ ѣ че е е е о ка чѣ е
са го о спо о дь ь ь ь ь
въ си л оу и препо я а а а
са л са а а а и и ко о оу
тъ ь ь ь ь ь ра и въселе
н оу оу оу оу оу оу оу ю оу о х оу
х оу оу яже не по дви жи
и и тъ ь са а а а го

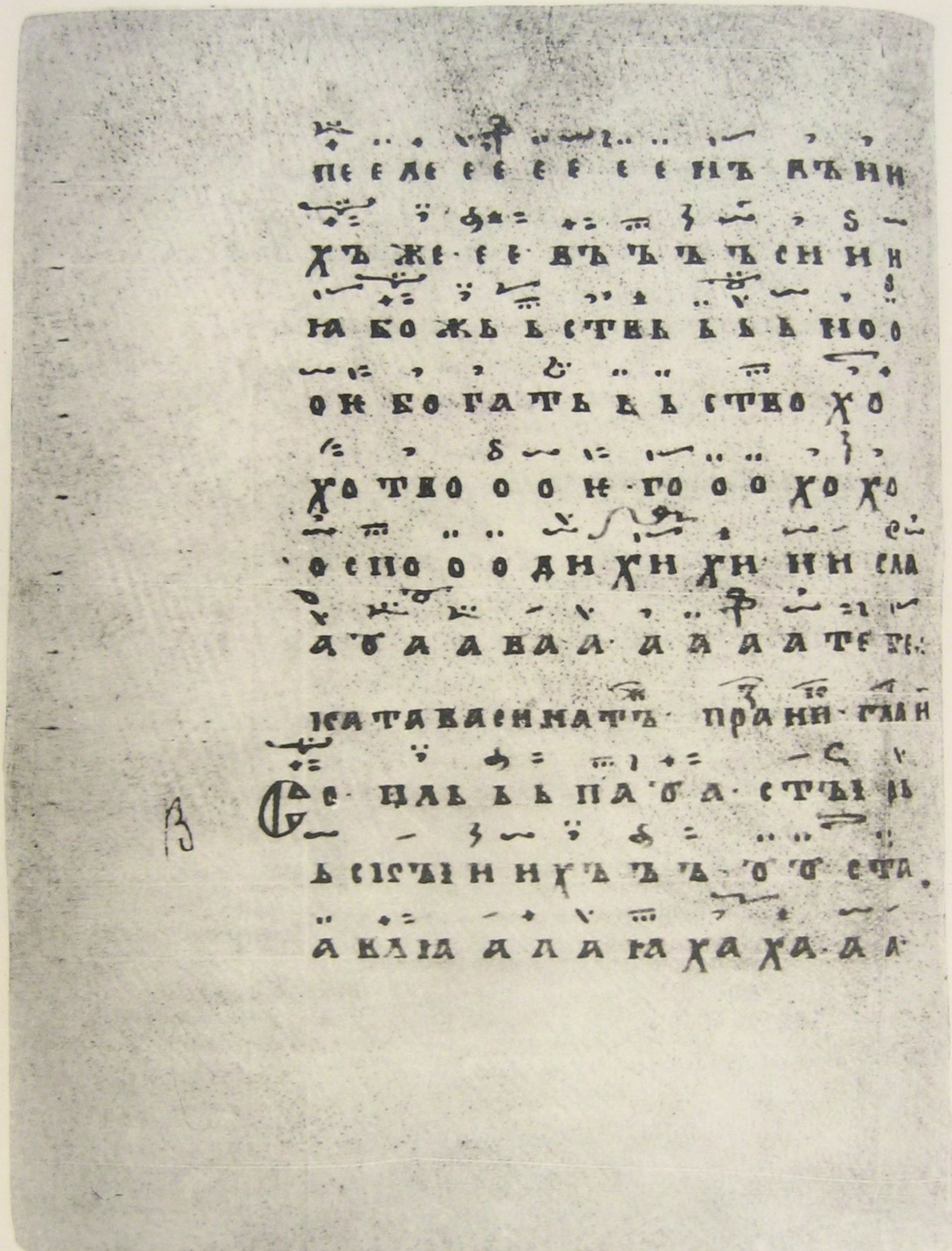

154

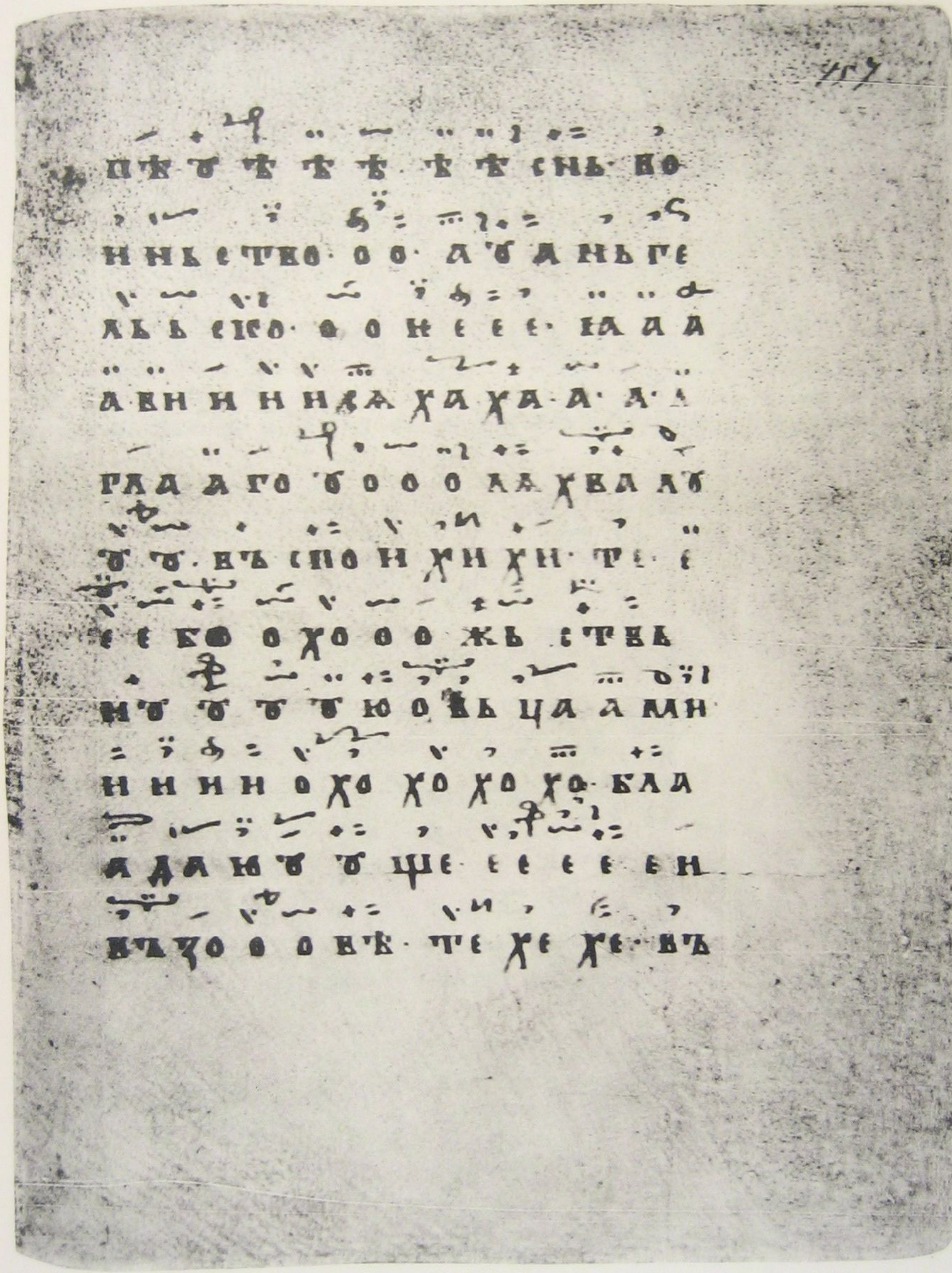


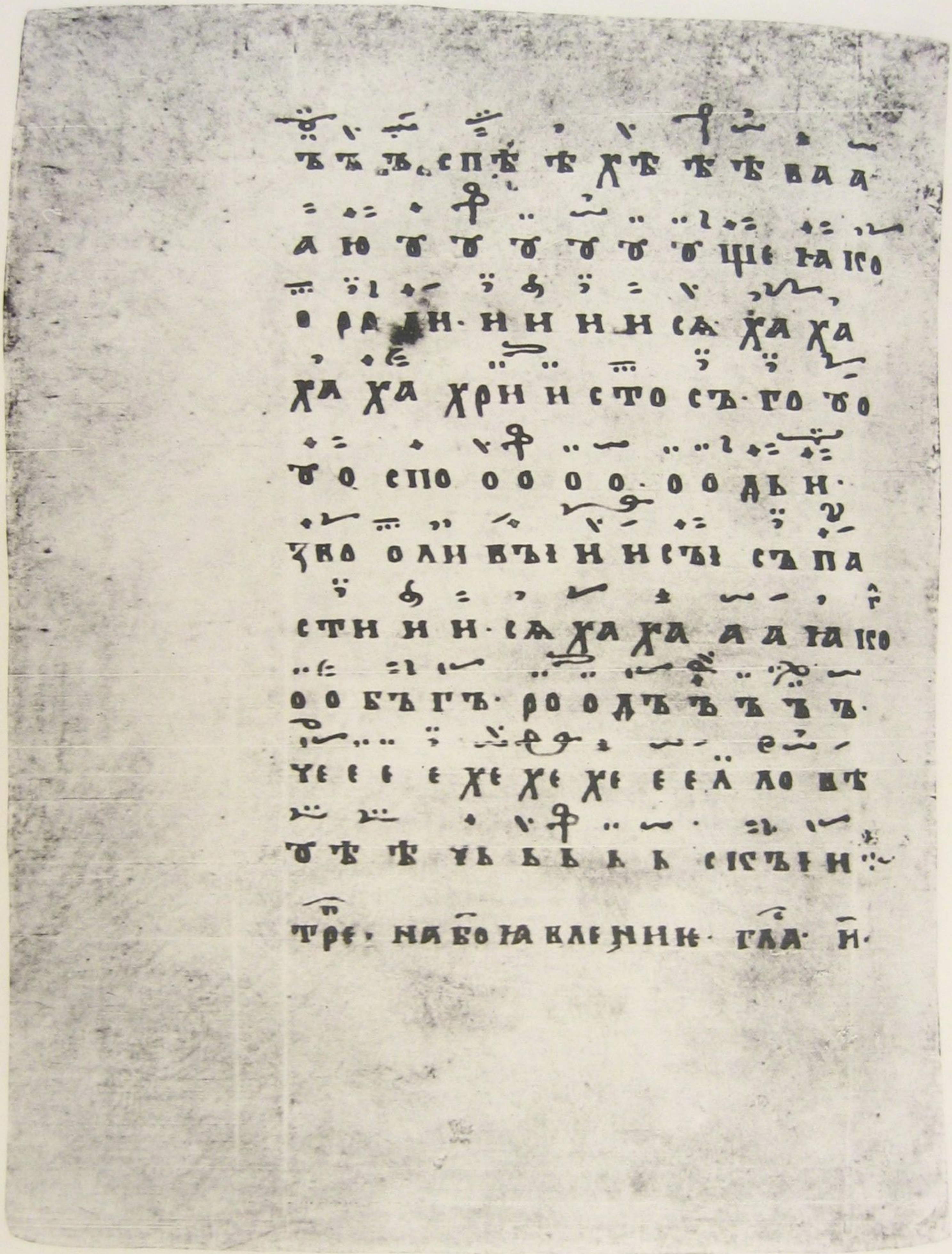


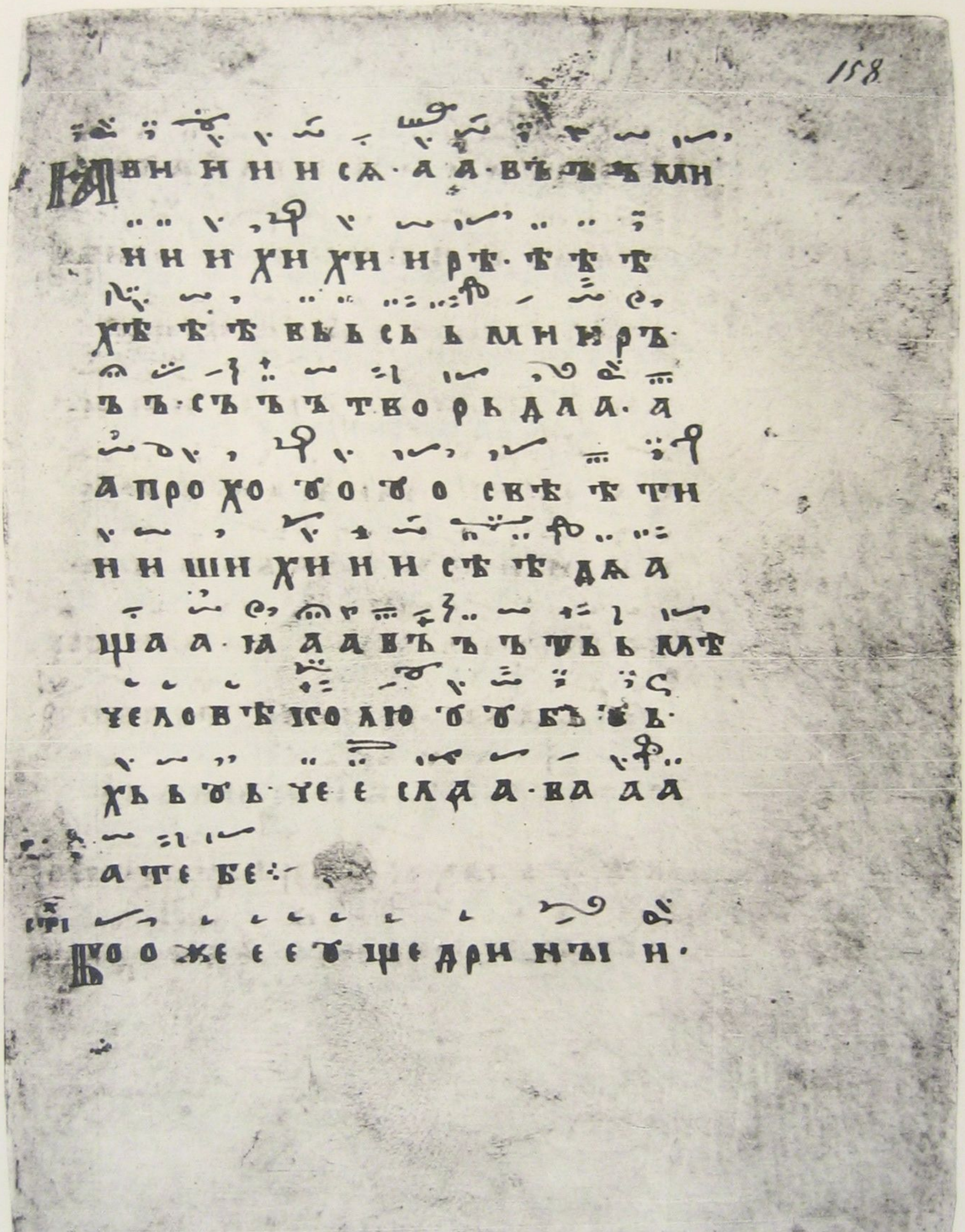

ъ ъ ъ хъ о ъ хъ о ъ ъ ъ
ъ ъ ъ га а а зъ і іеъ е не е
е бо о о о о о о о ти н н
при о н хн о н н н н н
не е е се ле жа а щю о о
мо о о о мла де на ь ь хъ
о ь ь цю о о хо о о о
къ га а о а а о а а сль ь
хъ зи е зда о о о о о о ю
о о въ а хв ы н н хн ти н н
при н н хн н н о н зъ ъ ва

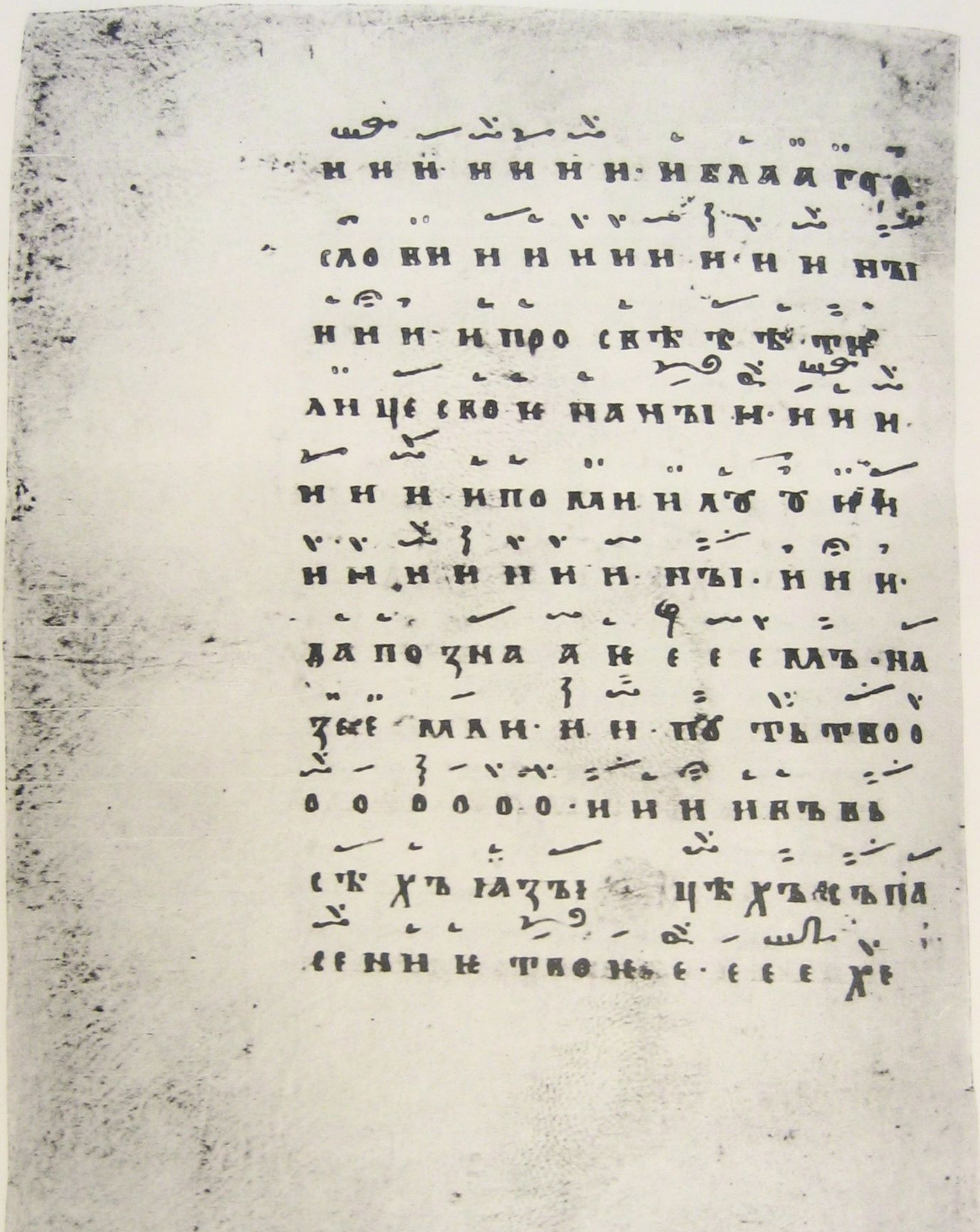


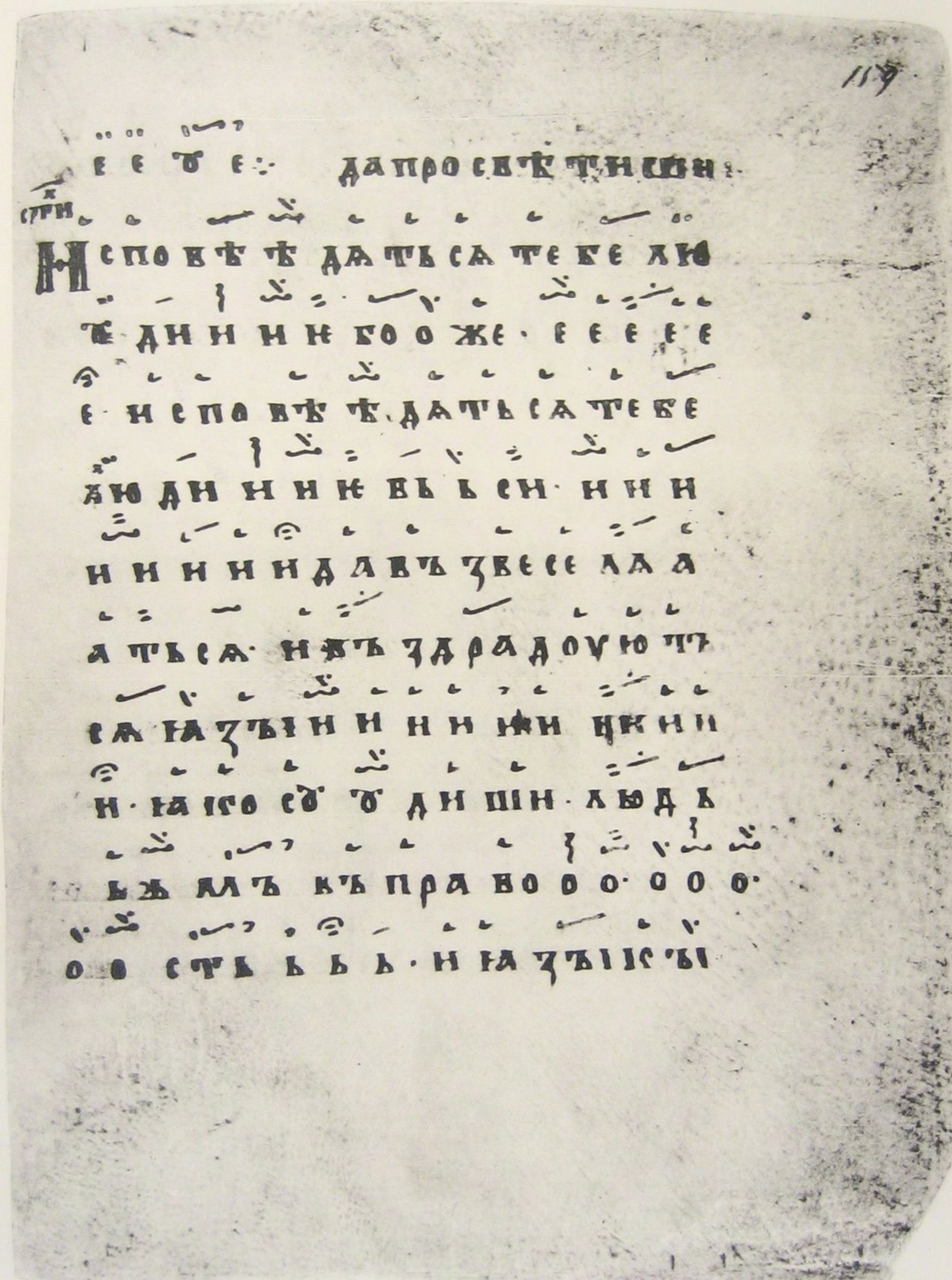






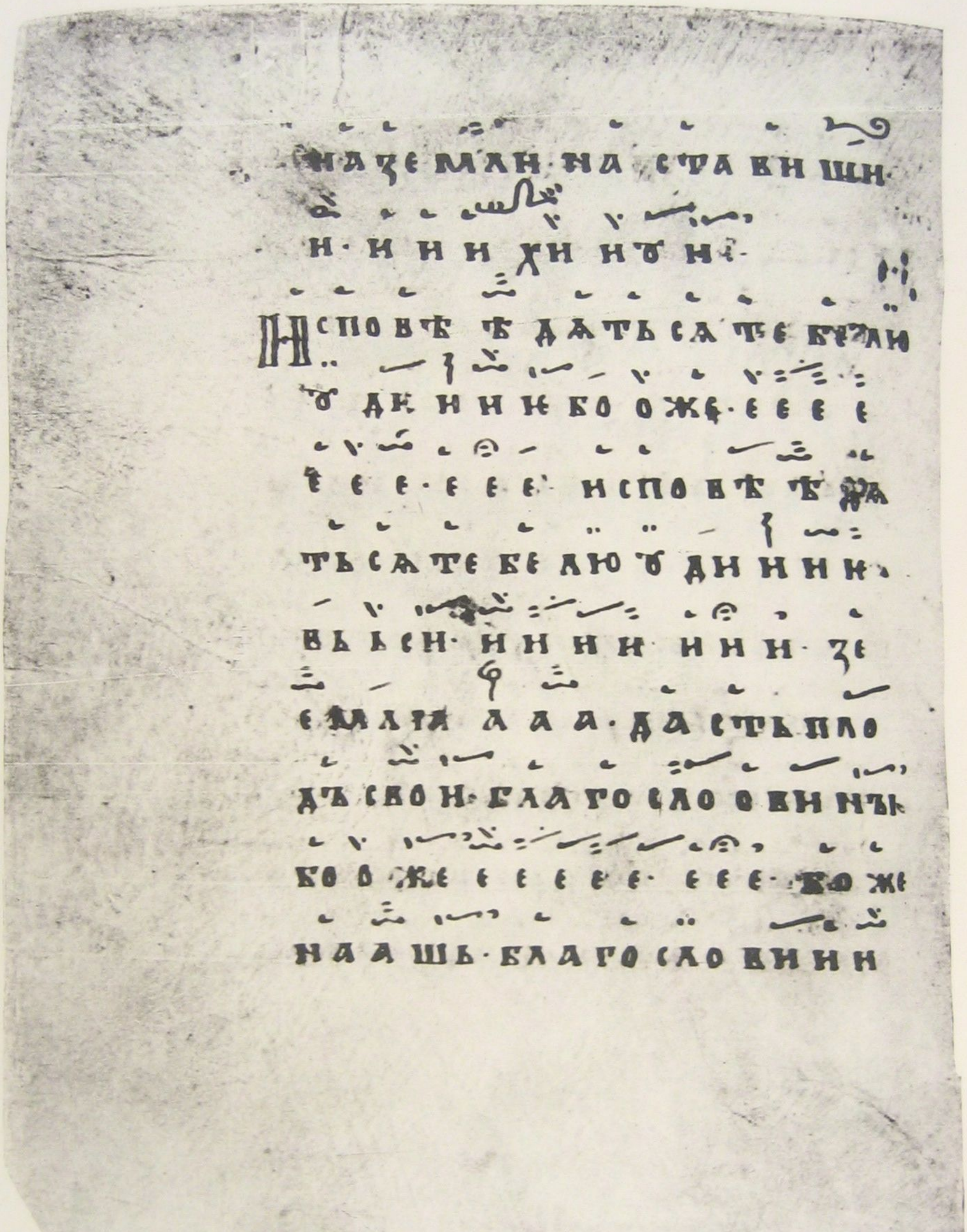

158
Ми и и и и и сѧ · а а · въ ъ ъ ъ ми
и и и хи хи и рѣ · ѣ ѣ ѣ
хѣ ѣ ѣ вь ь сь ь ми ирь
ъ ъ · съ ъ ъ тво рь да а · а
а про хо о о о о свѣ ѣ ти
и и ши хи и и сѣ ѣ да а
ща а · іа а а въ ъ ъ ть ь мѣ
чело вѣ ко аю о о бъ ъ ь
хь ь о ь че е сла а · ва а а
а те бе
Бо о же е е о ще дри ны и ·

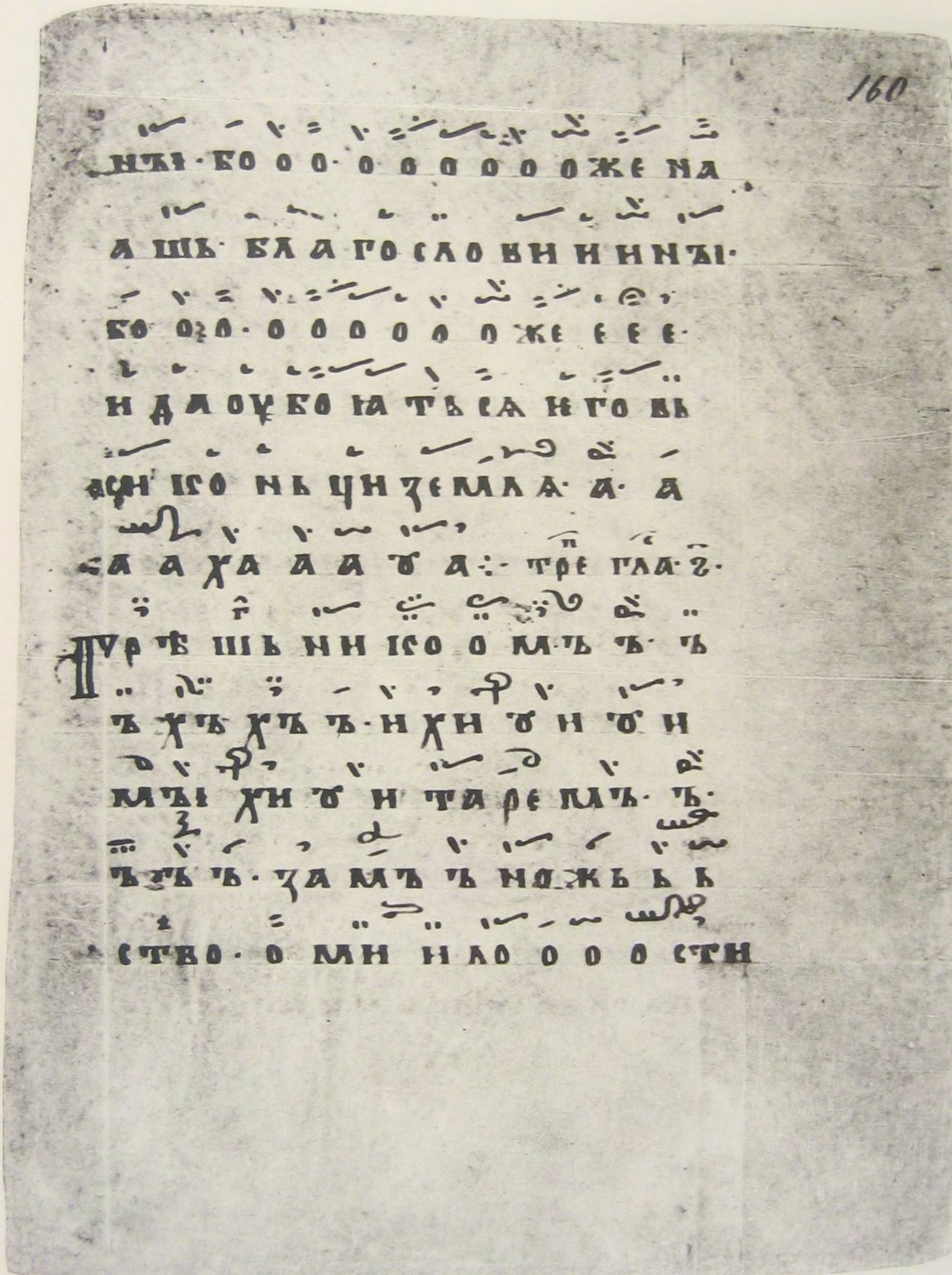


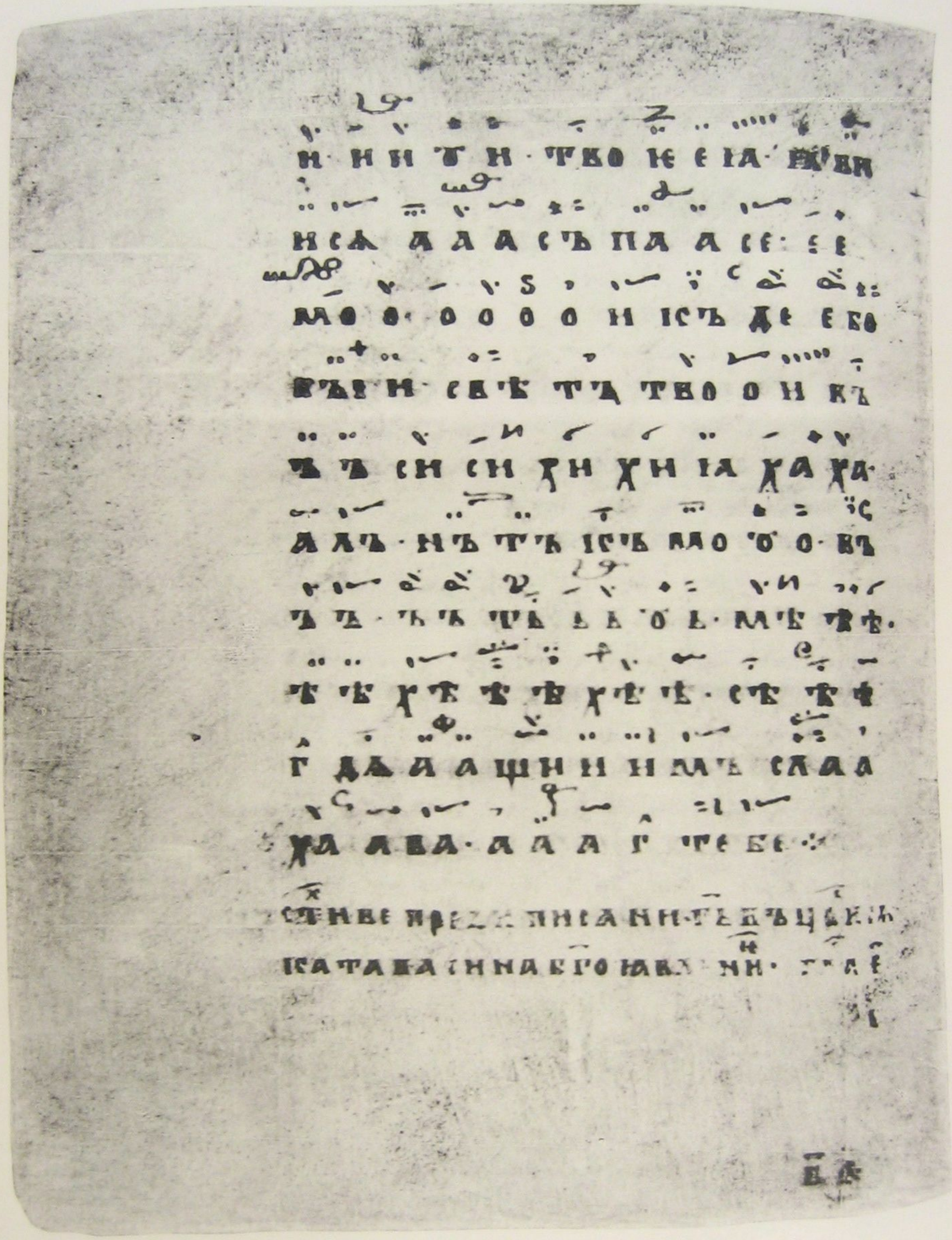


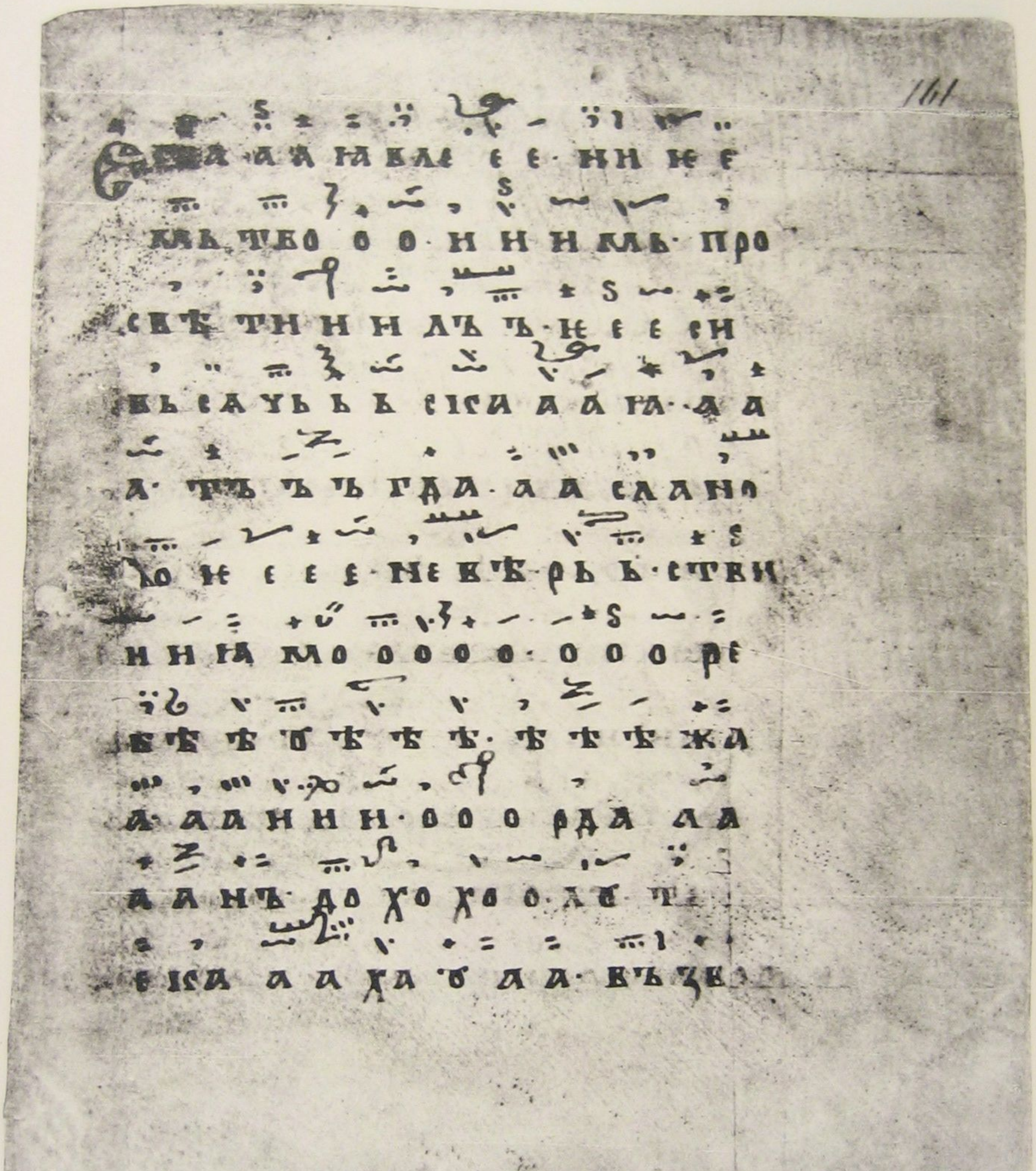
159
е е ѡ е да просвѣтисѧ
Исповѣдать са тебе лю
ди ни ни боже е е е е
е исповѣдать са тебе
лю ди ни ни вьси ни ни
ни ни ни да възвесе ла
а тьса и възрадоуютъ
са азы ни ни ни ни ни
ни

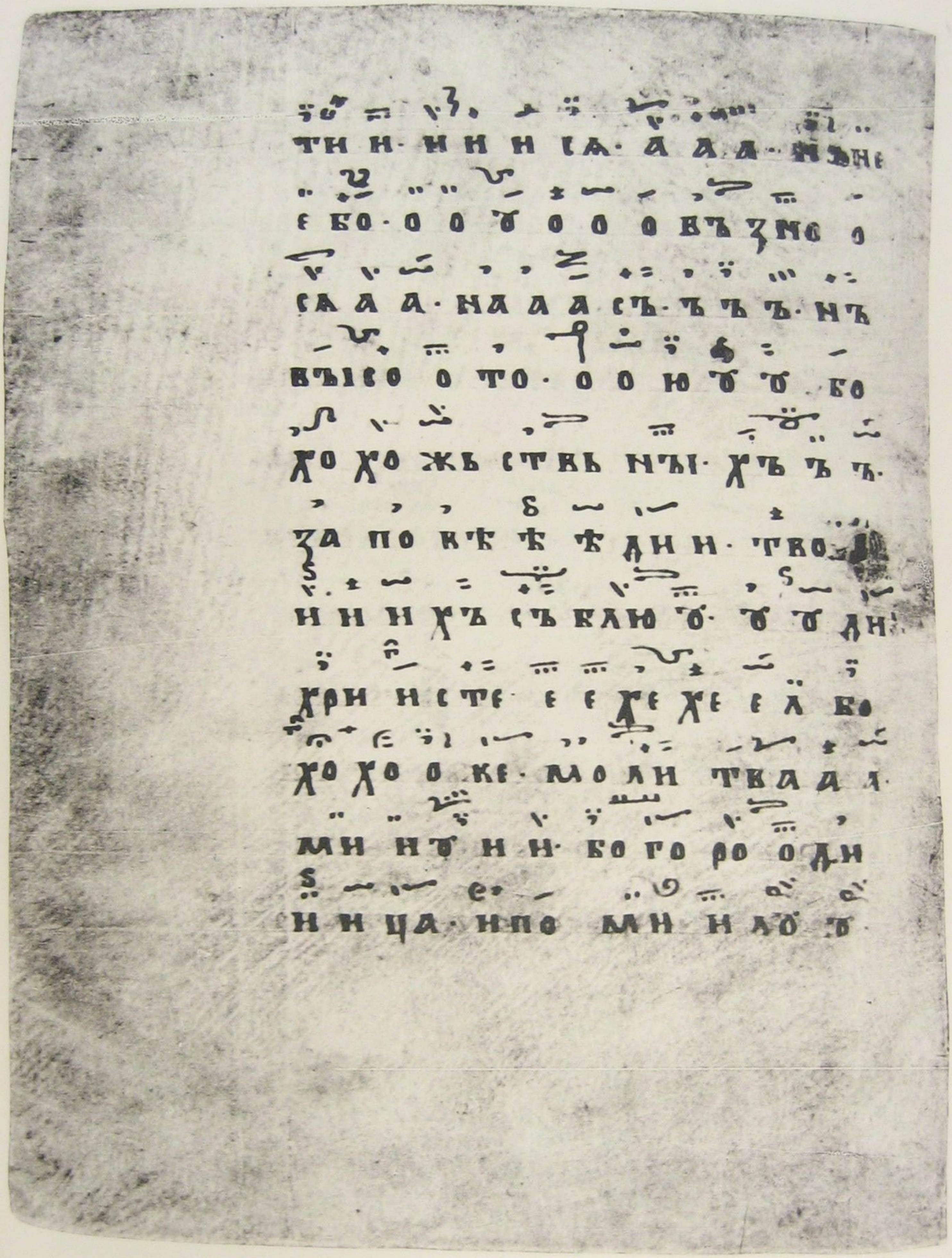
159v

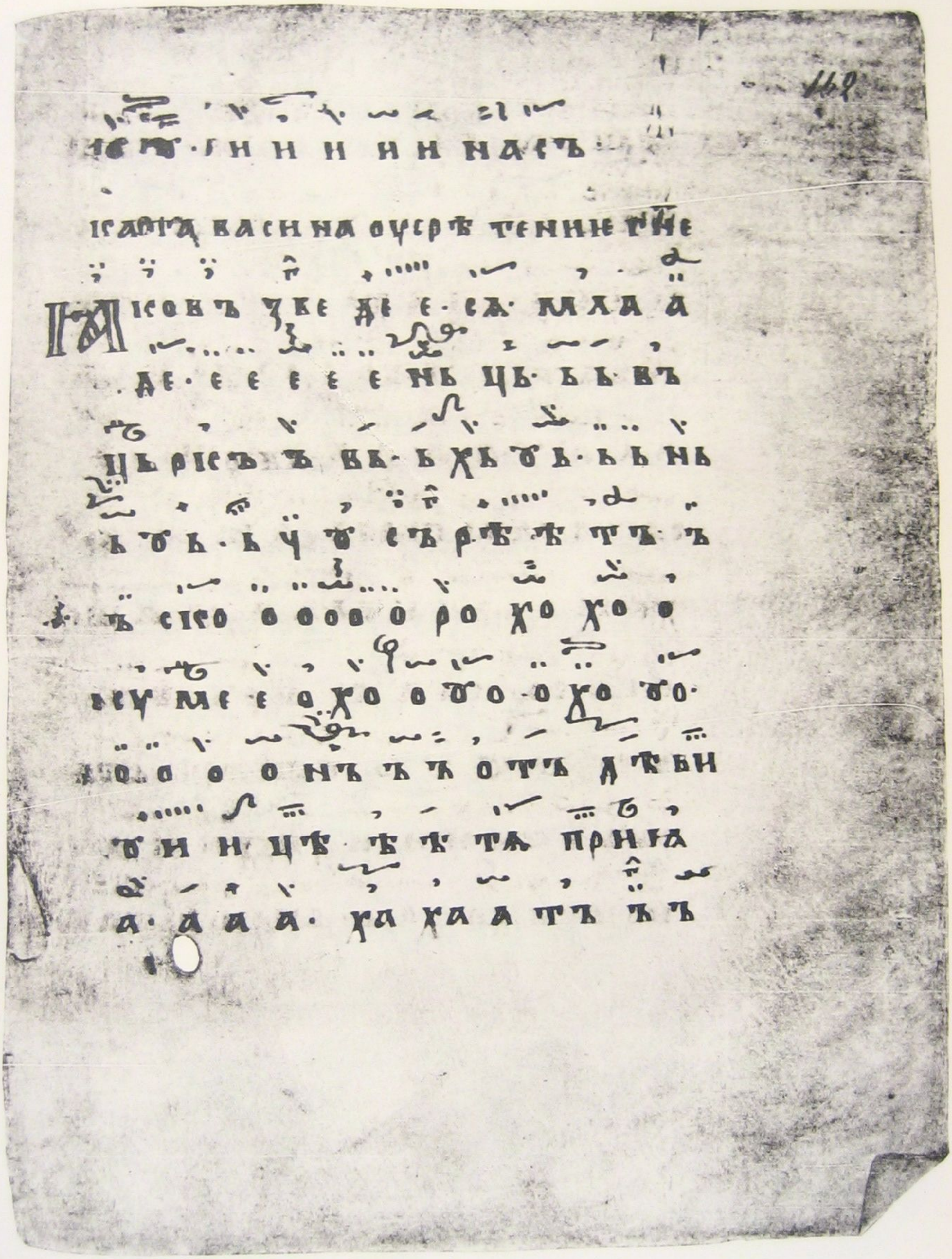

на зе мли на ста вн шн
н и и и хи нѹ н
Исповѣ ѣ дать са те бѣ лю
ѹ дн и и и бо оже е е е е
е е е е е е исповѣ ѣ да
ть са те бе лю ѹ дн и и и
вь всн и и и и и и и зе
е мла а а а да сть пло
дъ свои благо сло е вн нъ
бо о же е е е е е е е е бо же
на а шь благо сло вн и и

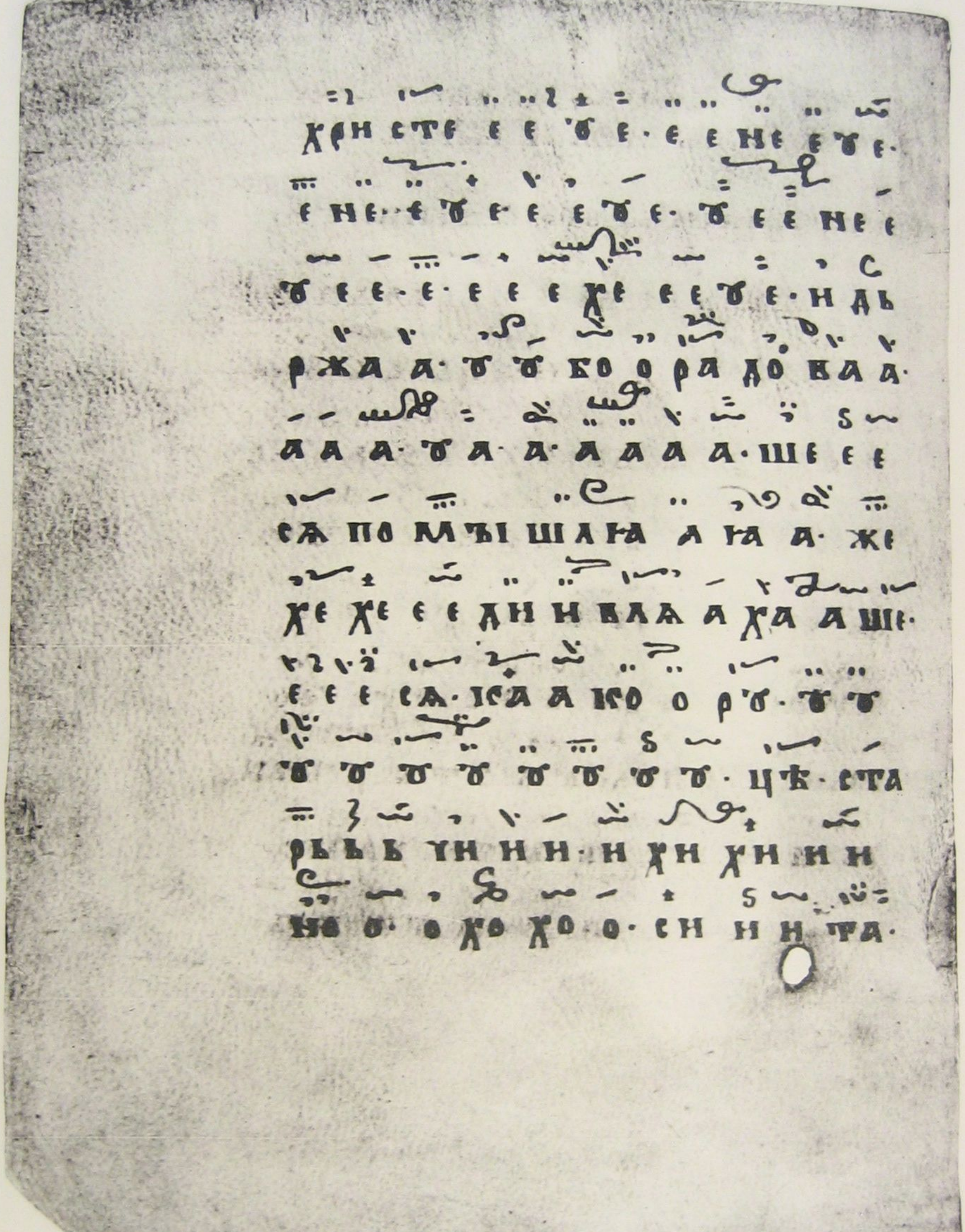


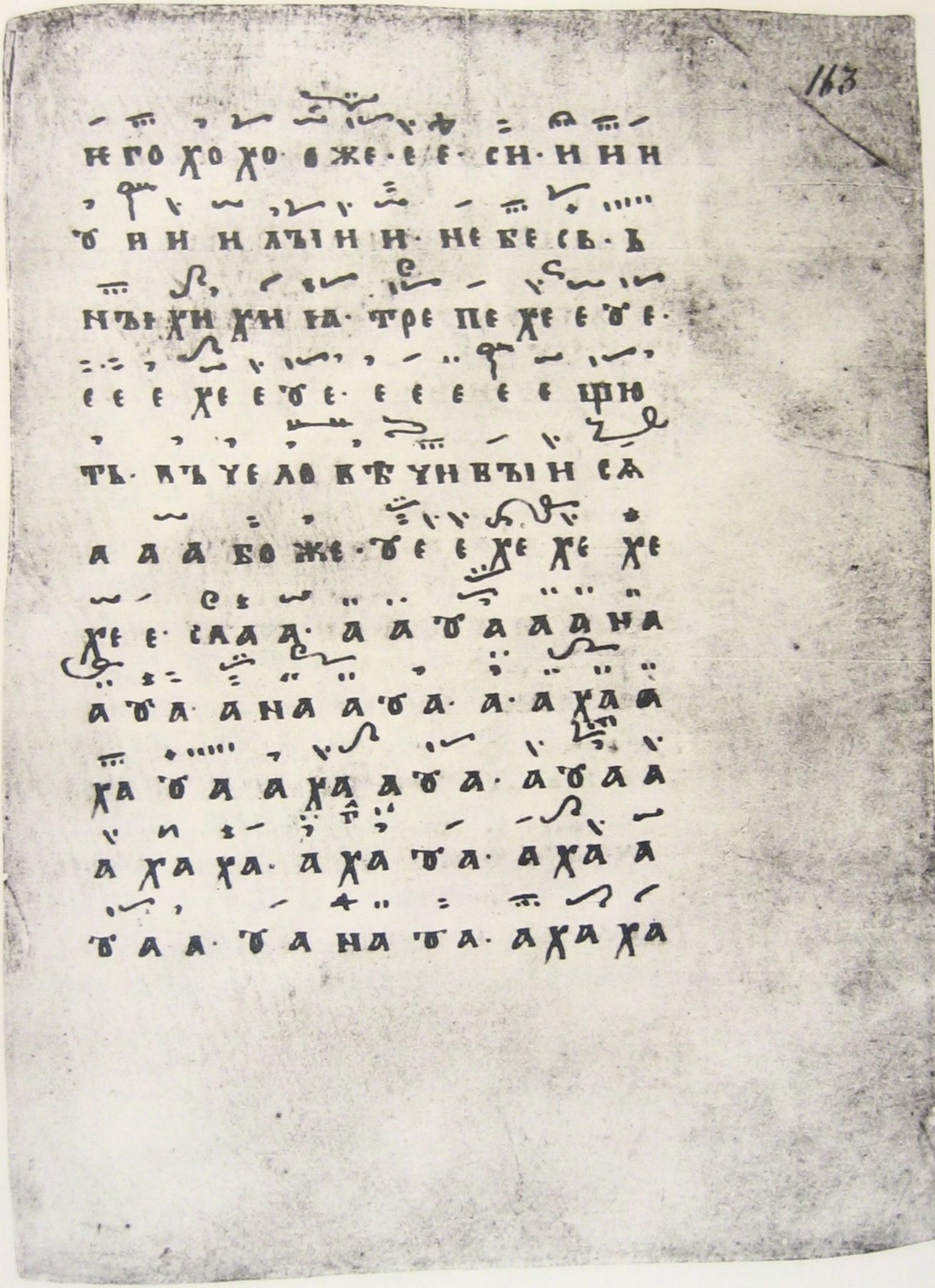


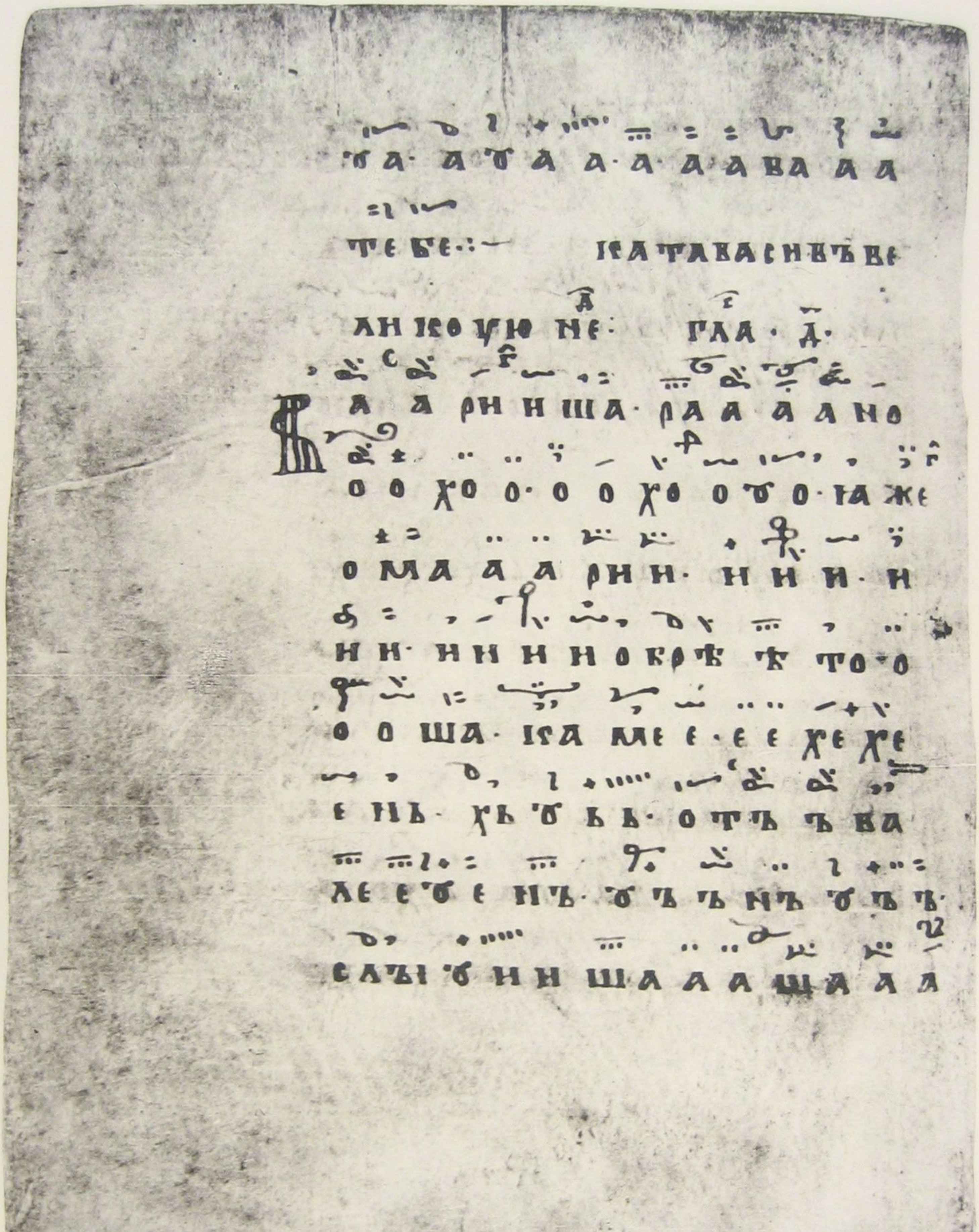


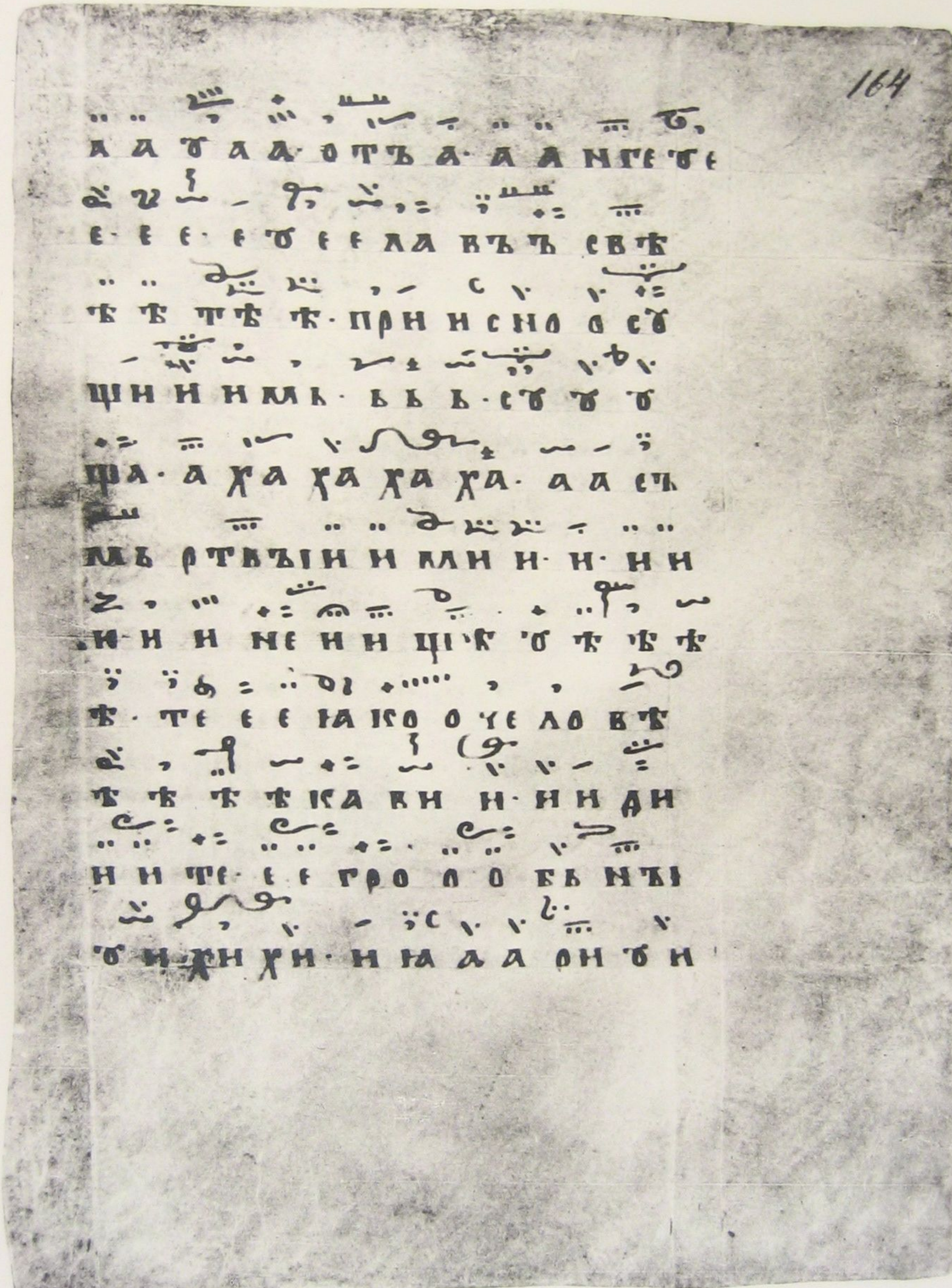


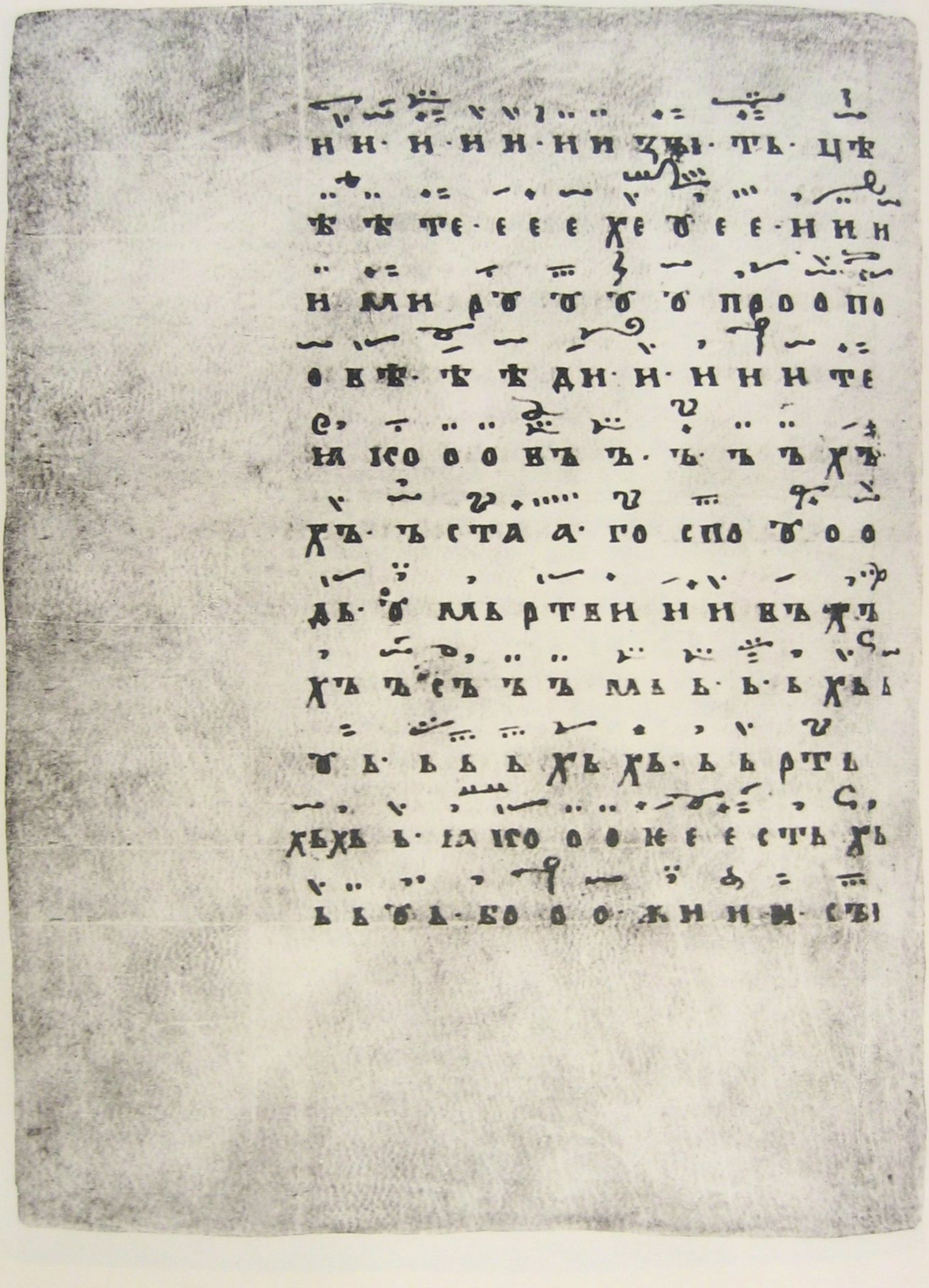


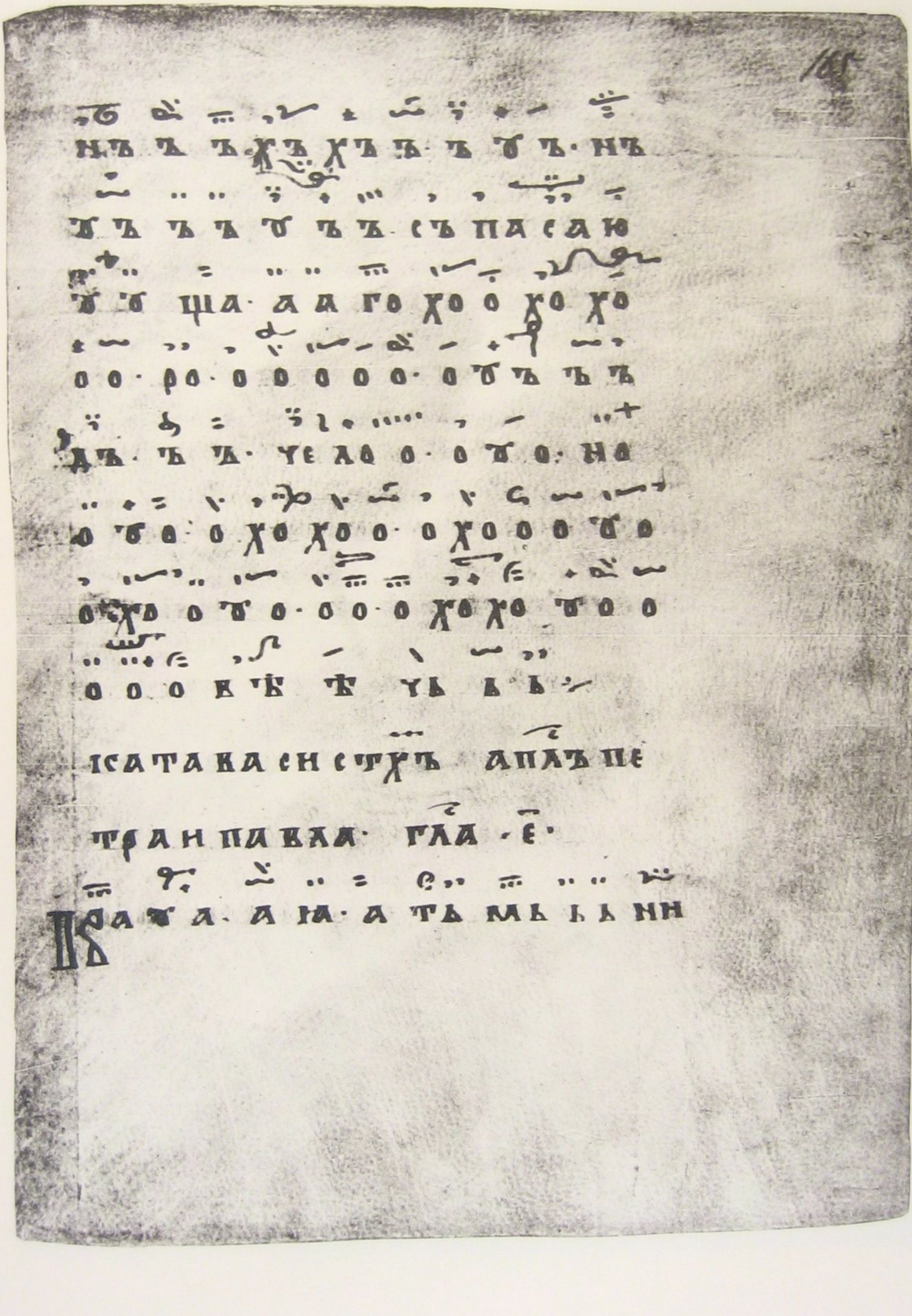

хрн сте е е ѡ е·е е не е ѡ е·
е не·е ѡ е е е е ѡ е· ѡ е е не е
ѡ е е·е·е е е хе е е ѡ е·н дь
ржа а·ѡ ѡ бо о ра до ва а·
а а а·ѡ а·а·а а а а·ше е е
са по мы ш ла ꙗ а ꙗ а·же
хе хе е е дн н ва а а ха а ше·
е е е са·іса а ко о р ѡ·ѡ ѡ
ѡ ѡ ѡ ѡ ѡ ѡ ѡ ѡ·цѣ ста
рь ь ь чн н н·н хн хн н н
но о·о хо хо о·сн н н ꙗа·

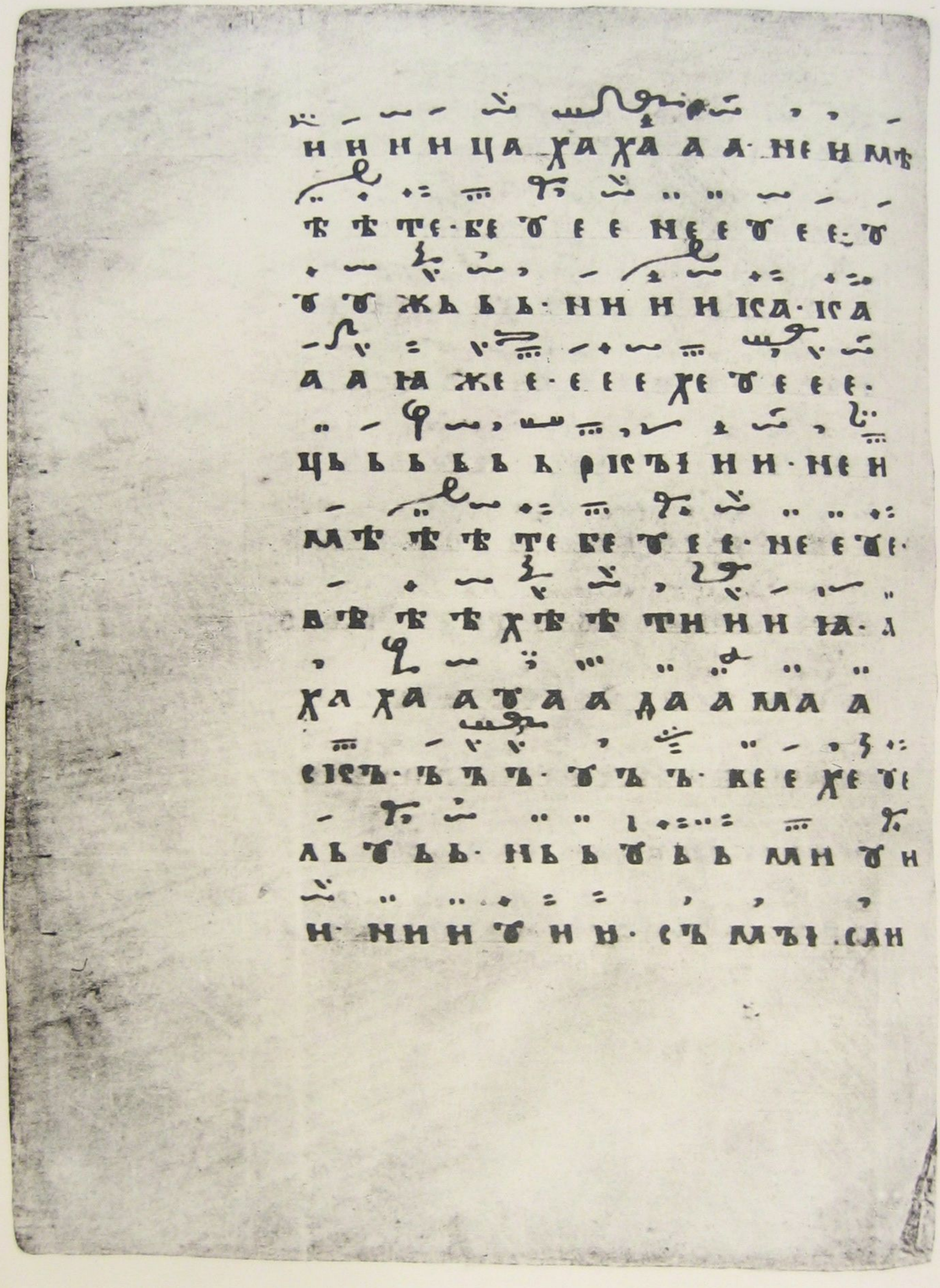

163

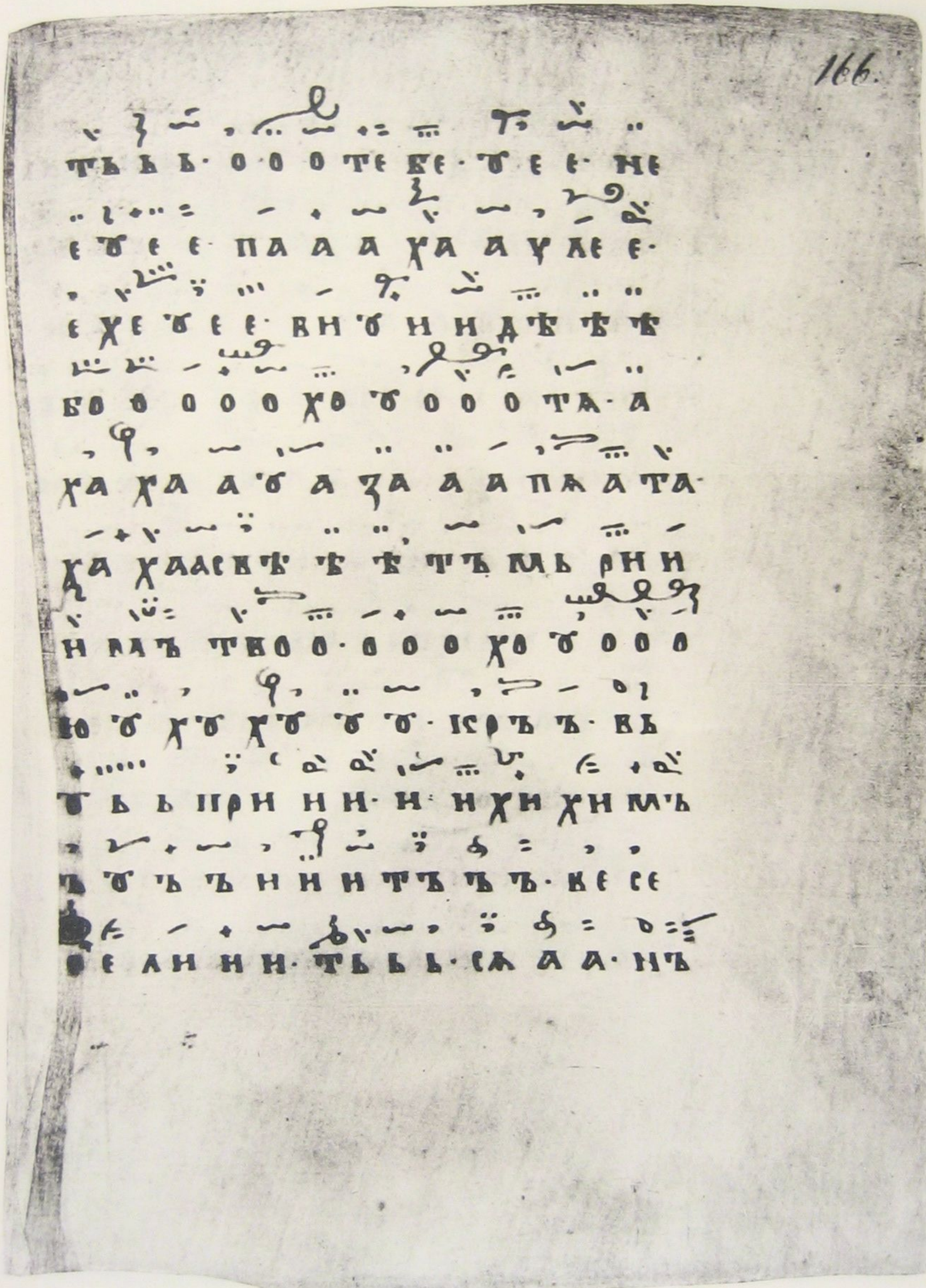

тебе
Катавасиꙗ
гла

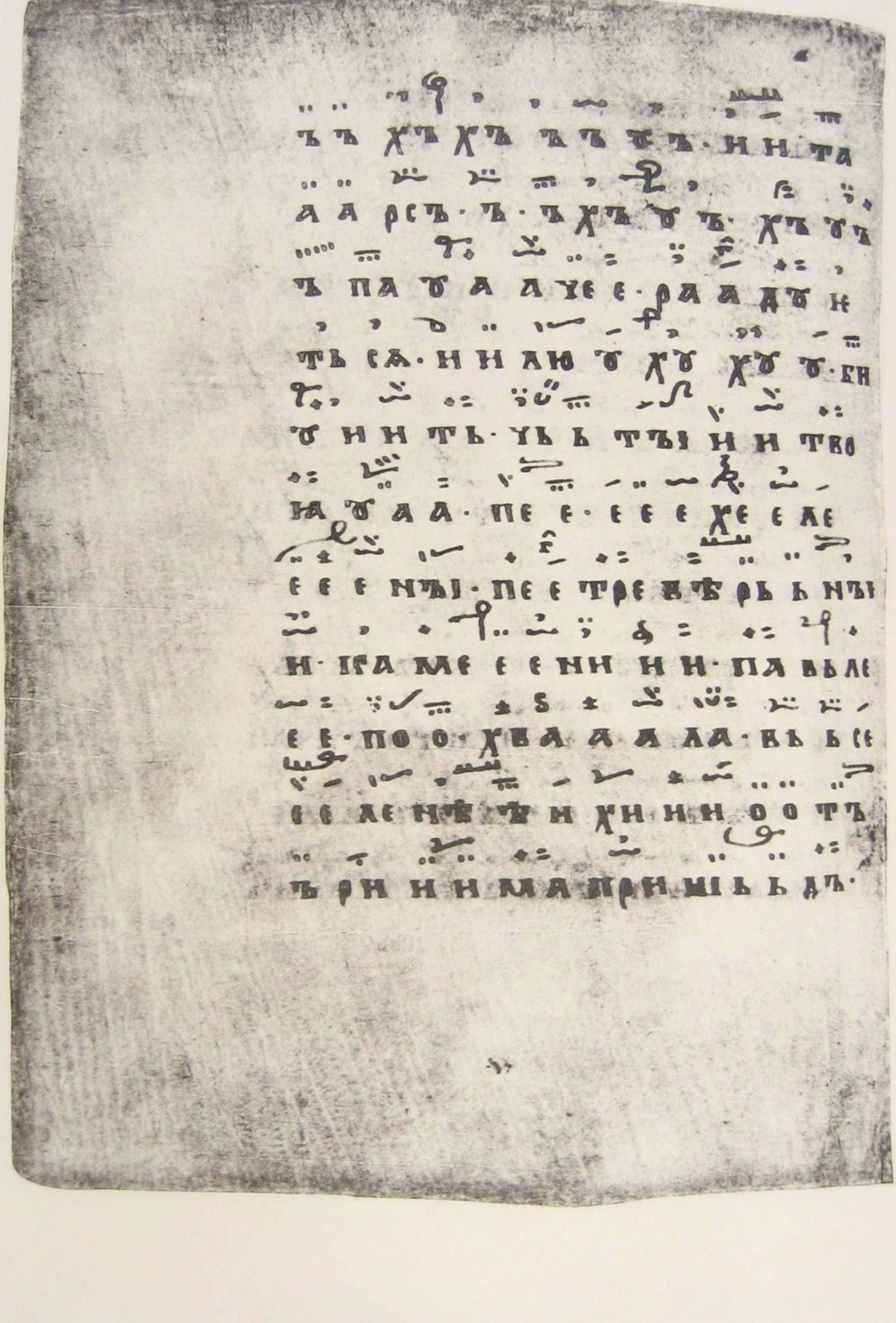

164
аа ѹаа отъ а а анге ѹ е
е е е е ѹ е е ла въ свѣ
ѣ ѣ тѣ ѣ при и с но о сѹ
щи и и имь ь ь ь сѹ ѹ ѹ
ща а ха ха ха ха а а съ
мь ртвъі и и ими и и и и
и и и не и и цр ѣ ѹ ѣ ѣ ѣ
ѣ те е е ꙗ ко о че ло вѣ
ѣ ѣ ѣ ѣ ка ви и и и ди
и и те е е гро о о бь нъі
ѹ и ж и хи и ꙗ а а он ѹ и

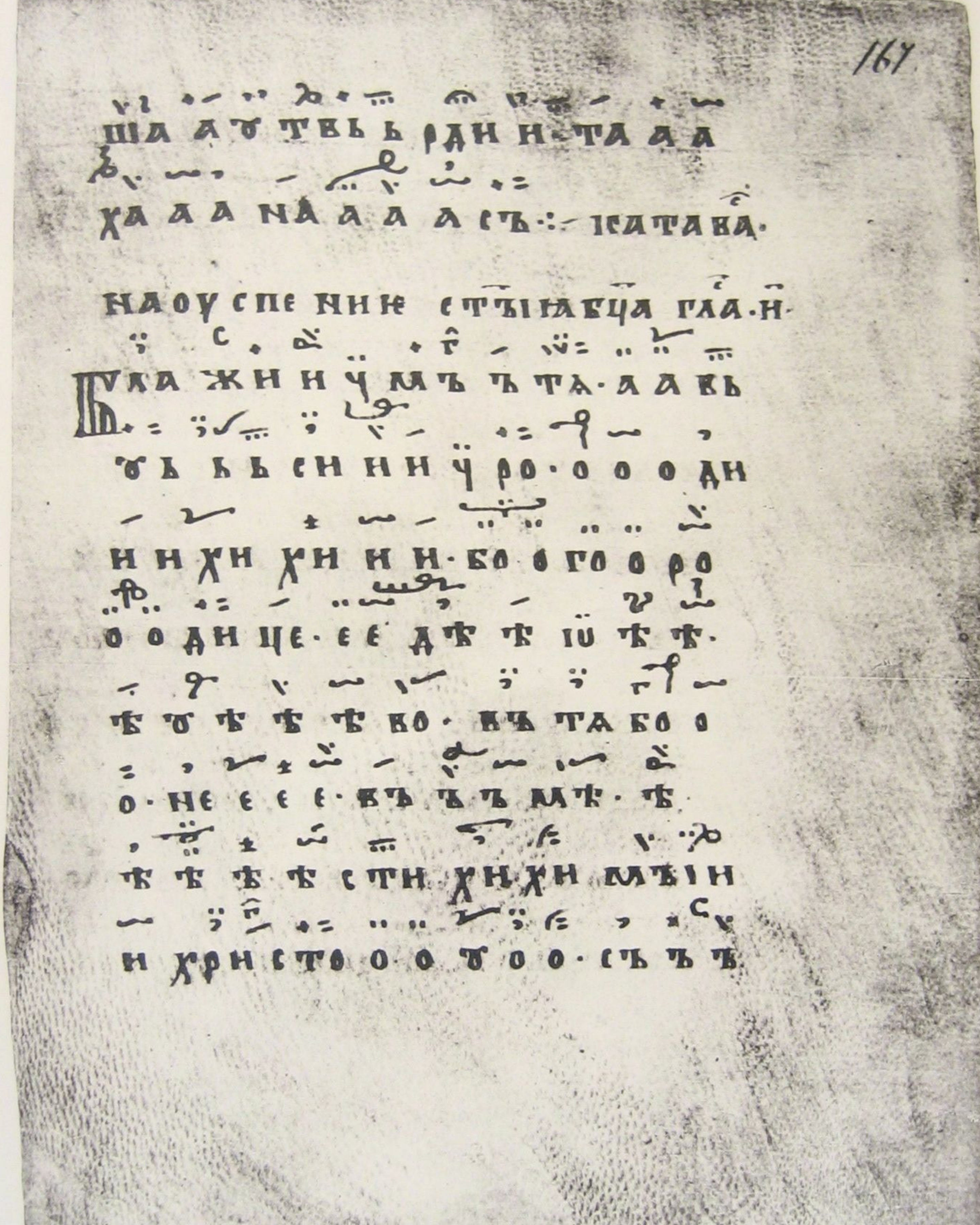

н и · и · и и · и и зы · ть · це
ѣ ѣ те · е е е хе ѿ е е · и и и
и ми ро ѿ ѿ ѿ ѿ про о о по
о вѣ · ѣ ѣ ди · и · и и и те
ка ко о о о въ ъ · ъ · ъ ъ хъ
хъ · ъ ста а · го спо ѿ о о
дь · ѿ мартен и и въ хл
хъ ъ съ ъ ъ ма ь · ь · ь хь
ѿ ь · ь ь ь хь хь · ь ь рть
хьхь ь · ка ко о о ѥ е е сть хь
ь ь ѿ а · бо о о · жи и и · съ

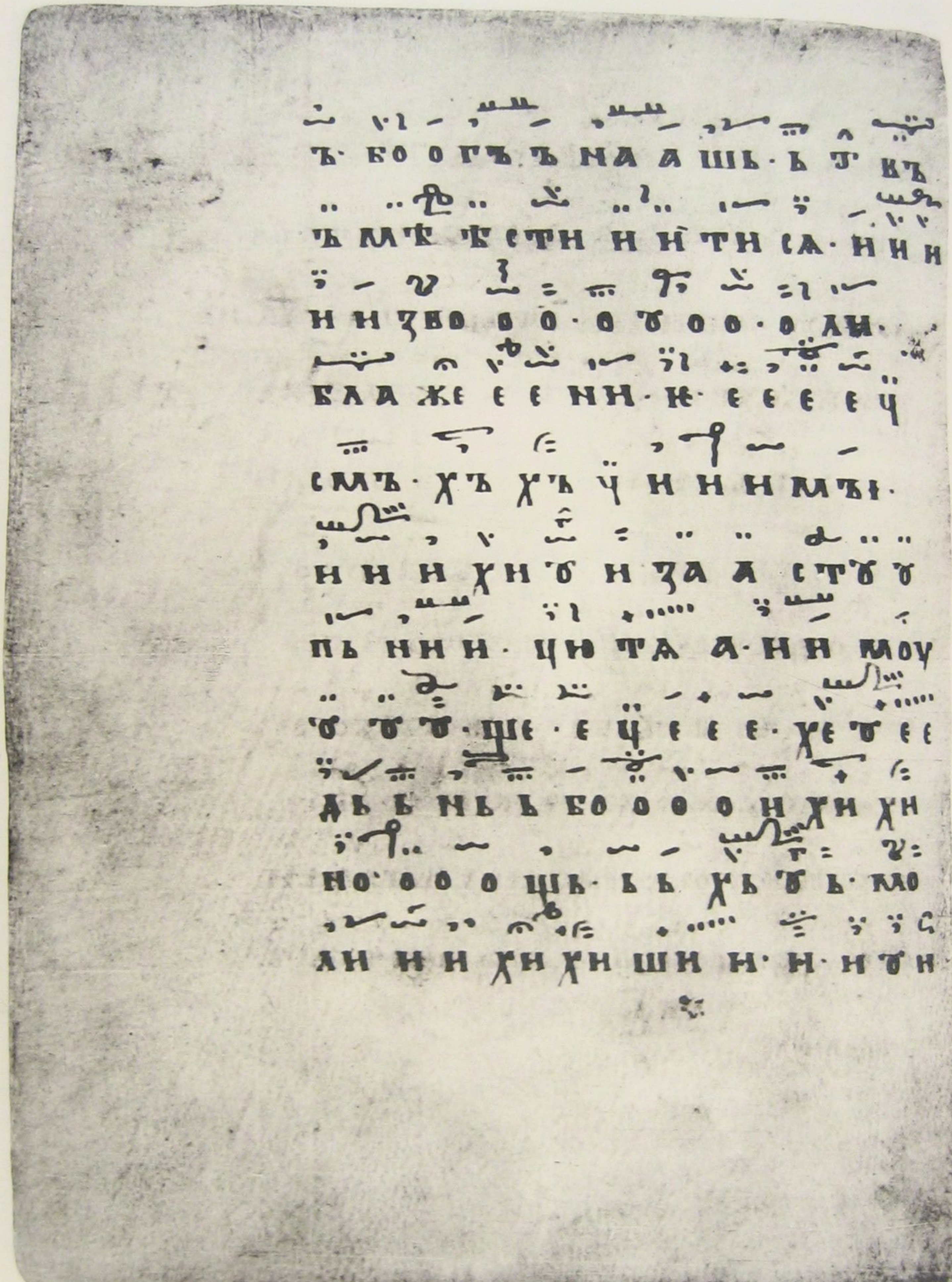


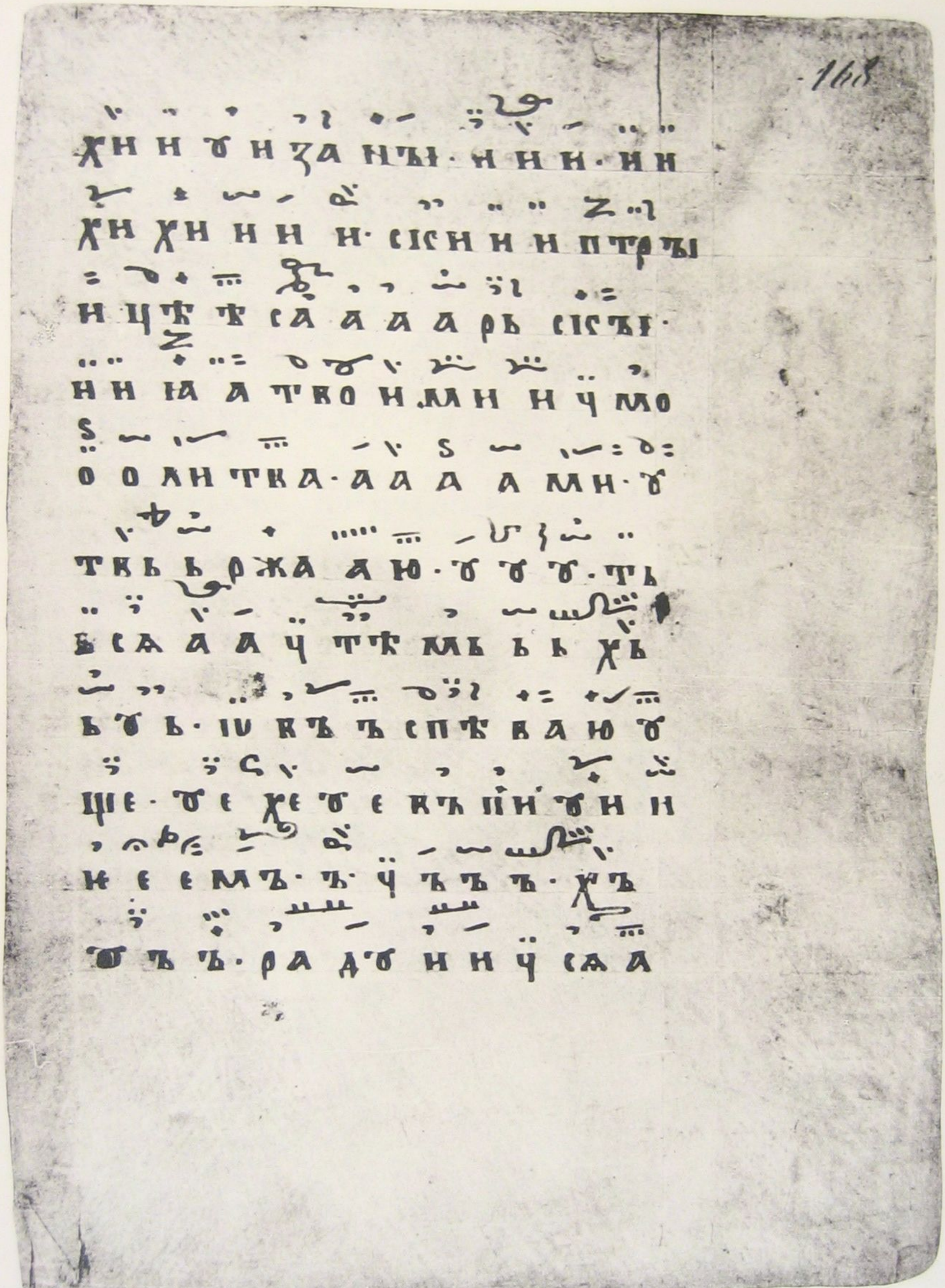


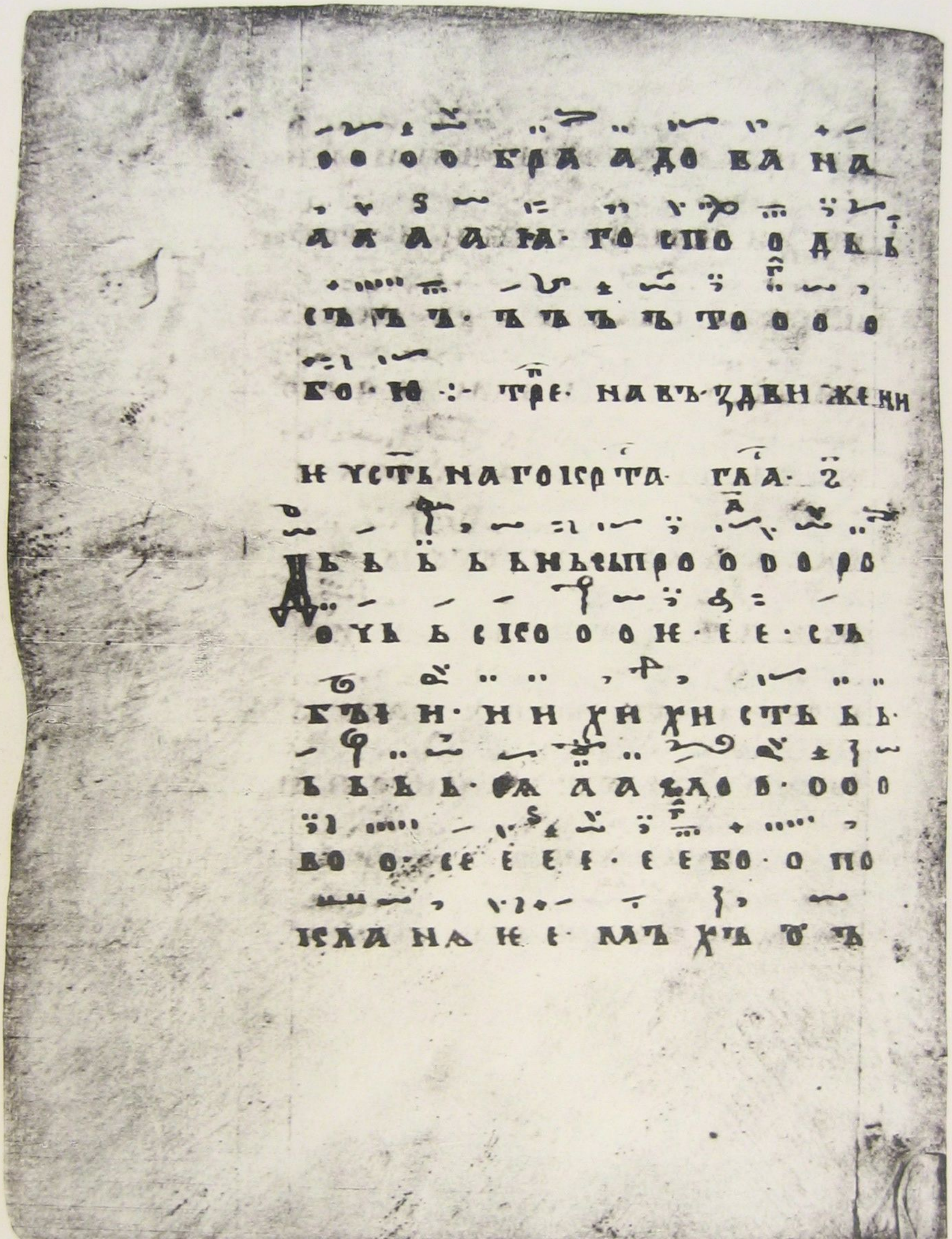

166.
тъ ь ь · о о о те бе · ѡ е е не
е ѡ е е па а а ха а ау ле е ·
е хе ѡ е е вн ѡ н и да ѣ ѣ ѣ
бо о о о о хо ѡ о о о о та · а
ха ха а ѡ а за а а па а а та
ха хаасѣ ѣ ѣ тъ мь ри и
н иаъ тво о · о о о хо ѡ о о о
во ѡ хѡ хѡ ѡ ѡ · ѥръ ъ · вь
ѡ ь ь при н н · н · н хи хн мъ
ъ ѡ ь ъ н н н тъ ъ ъ · ке се
е ле ни и · тъ ь ь · са а а · нъ



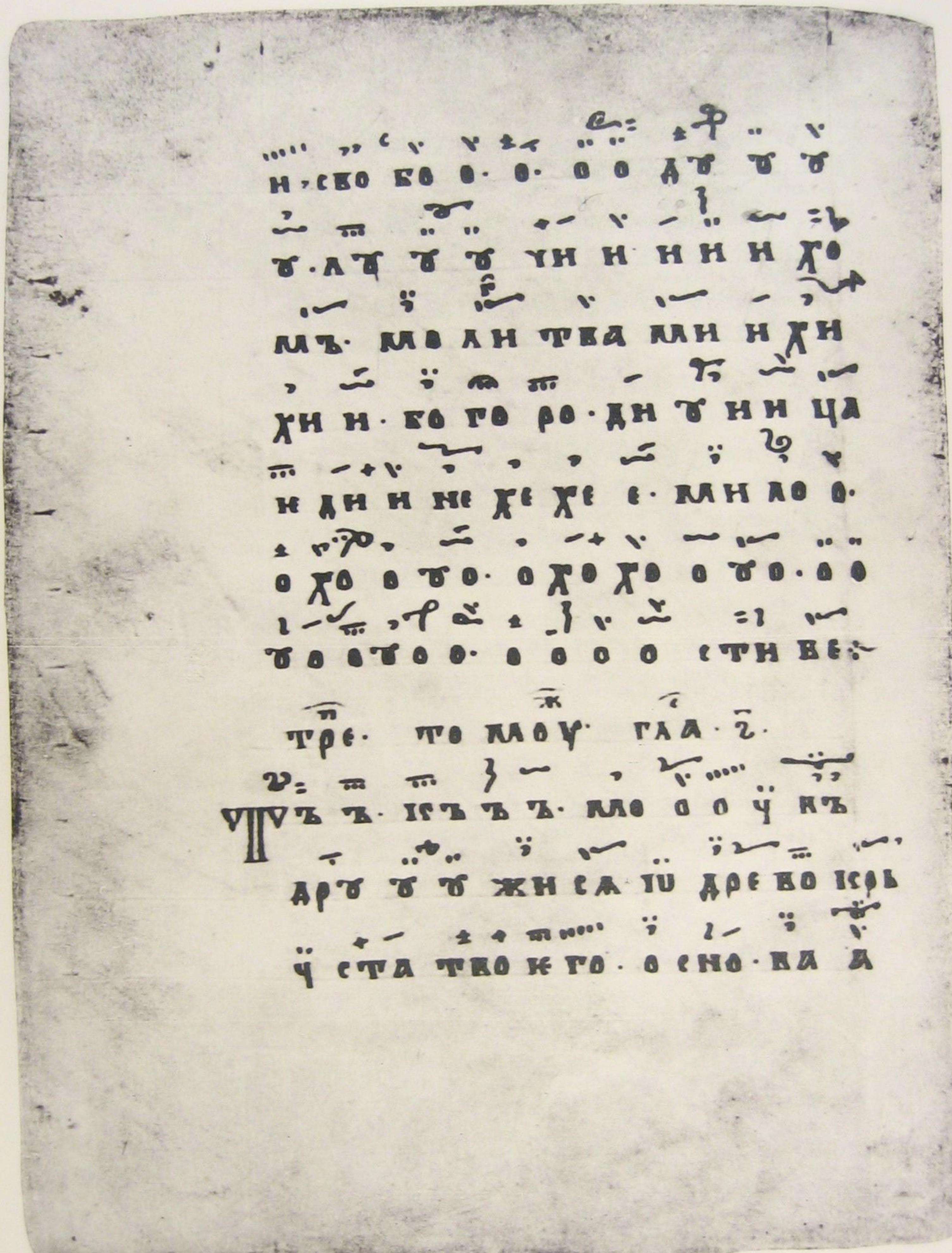

167
ША А ѠТ ТВЬ Ь РАИ Н ТА А А
ХА А А НА А А А СЪ ⁖ ІСАТАНА.
НАОУСПЕНИЮ СТЫѦ БЦѦ ГЛА·Н
БЛА ЖИ НИ Ч МЪ Ъ ТА·А А ВЬ
ѠЬ Ь Ь СИ НИ Н Ч РО·О О О АН
И Н ХИ ХИ И И·БО О ГО О РО
О О АН ЦЕ·Е Е ДѢ Ѣ Ю Ѣ Ѣ·
Ѣ Ѡ Ѣ Ѣ Ѣ ВО·ИЪ ТА БО О
О·НЕ Е Е Е·ВЪ Ъ Ъ МѢ·Ѣ
Ѣ Ѣ Ѣ Ѣ СТИ ХИ ХИ МЪ І Н
И ХРИСТО О О Ѡ О О·СЪ Ъ Ѣ

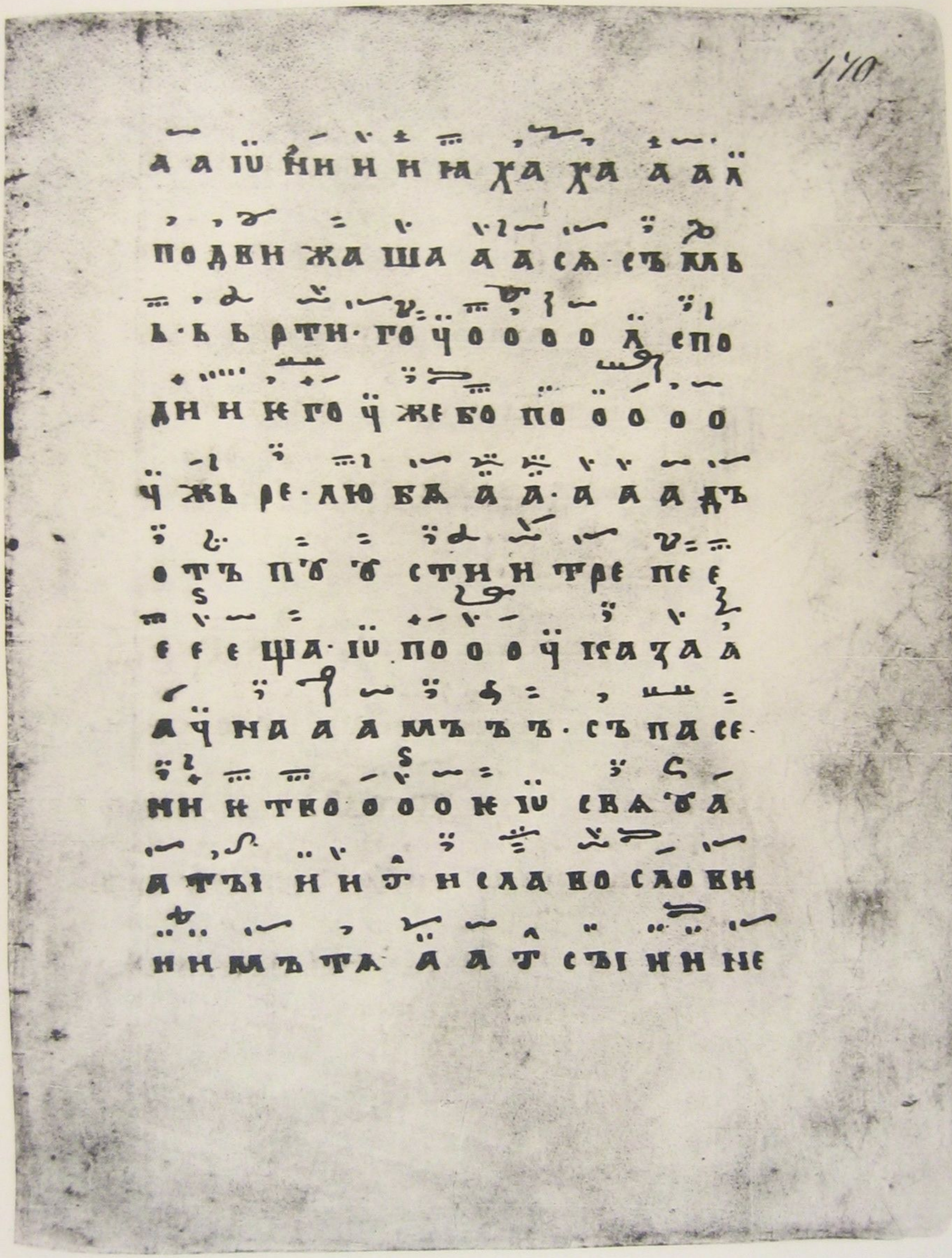

ъ· бо о гъ ъ на а шь· ь ї въ
ъ мѣ ѣ сти и и ти са· и и и
и и зво о о· о ѻ о о· о ли·
бла же е е ни· и· е е е е ч
смъ· хъ хъ ч и и и мъı·
и и и хи ѻ и за а сто у
пь и и и· цю та а· ни моу
ѻ ѻ ѻ· ще· е ц е е е· хе ѻ е е
дь ь нь ъ бо о о о н хи хи
но о о о шь· ь ь хь ѻ ь· мо
ли и и хи хи ши и· и· и ѻ и



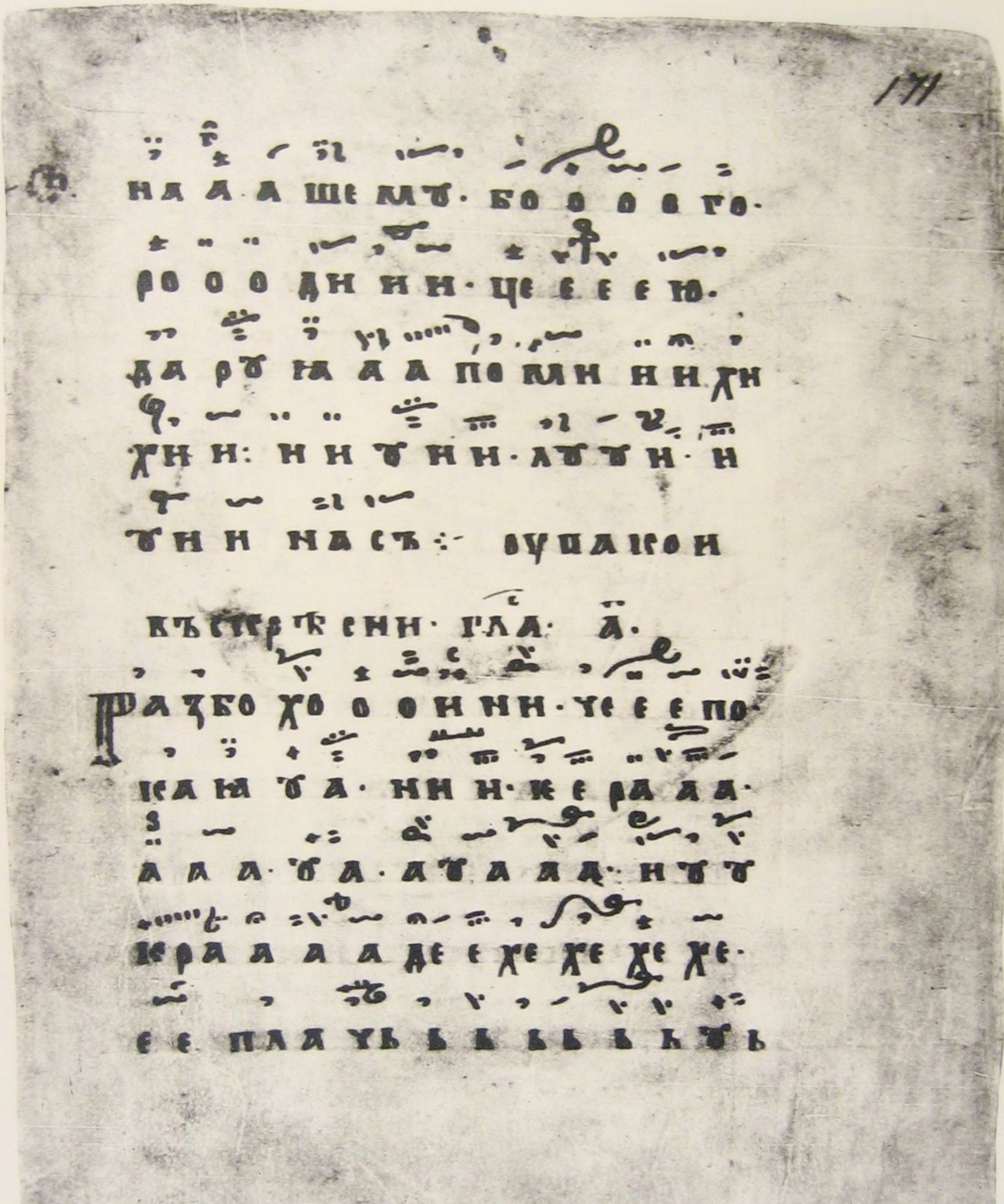

оо о о бра адо ва на
аа а а ра· го спо о дь
съ ъ ч· ъ ъ ъ ъ то о о о
ко· ю :- тре· на въ·зави жени
и уста на гоісрта· гла· г
дь ь ь ь вньсыпро о о о ро
оуь ь сісо о о н· е е· съ
бъ· и· и и хи хи сть ь ь
ъ ъ ь ь· ра а аза о б· о о о
во о ее е е е· е е бо· о по
юаа на е е ма ъ хъ о ъ

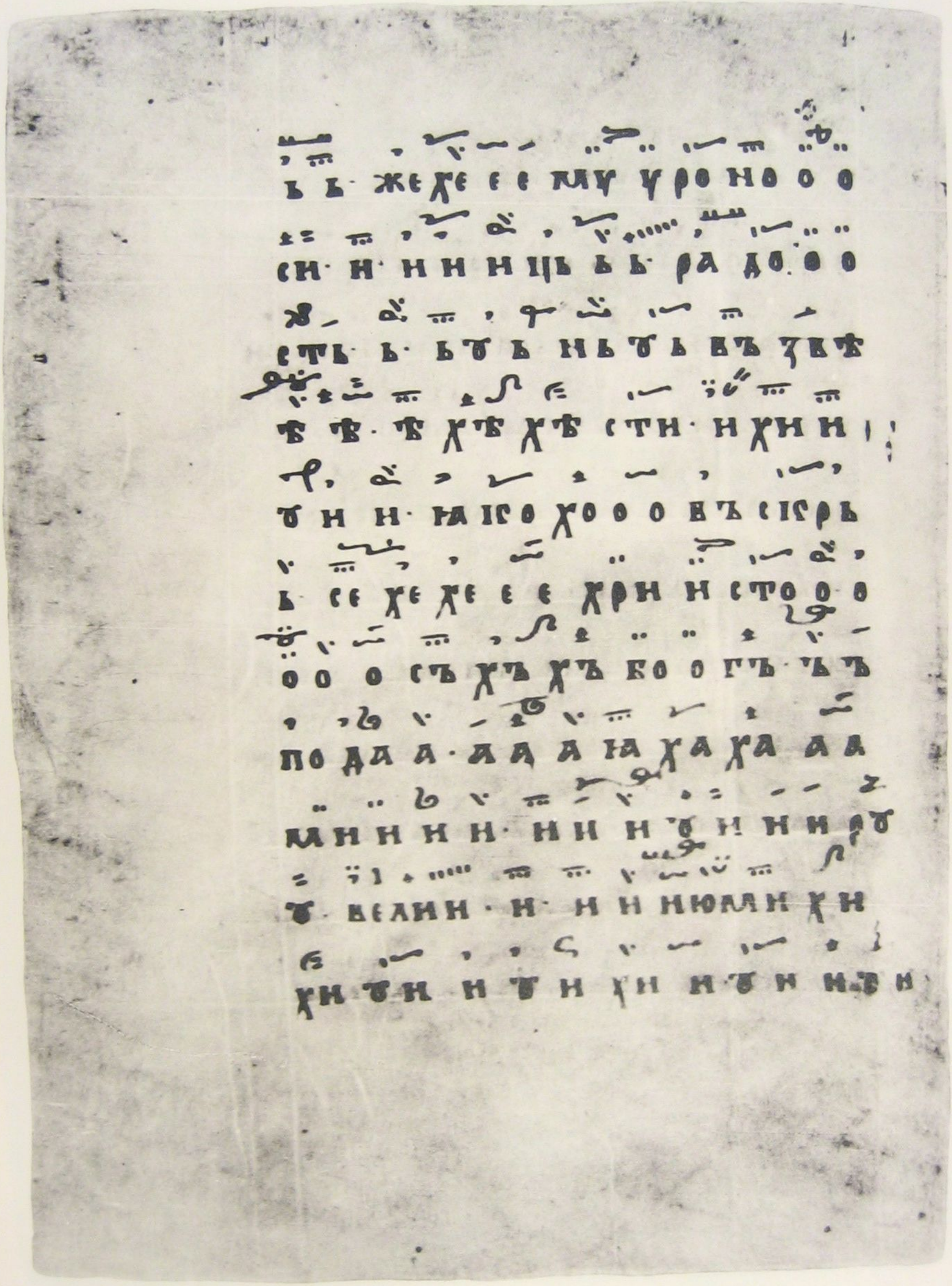


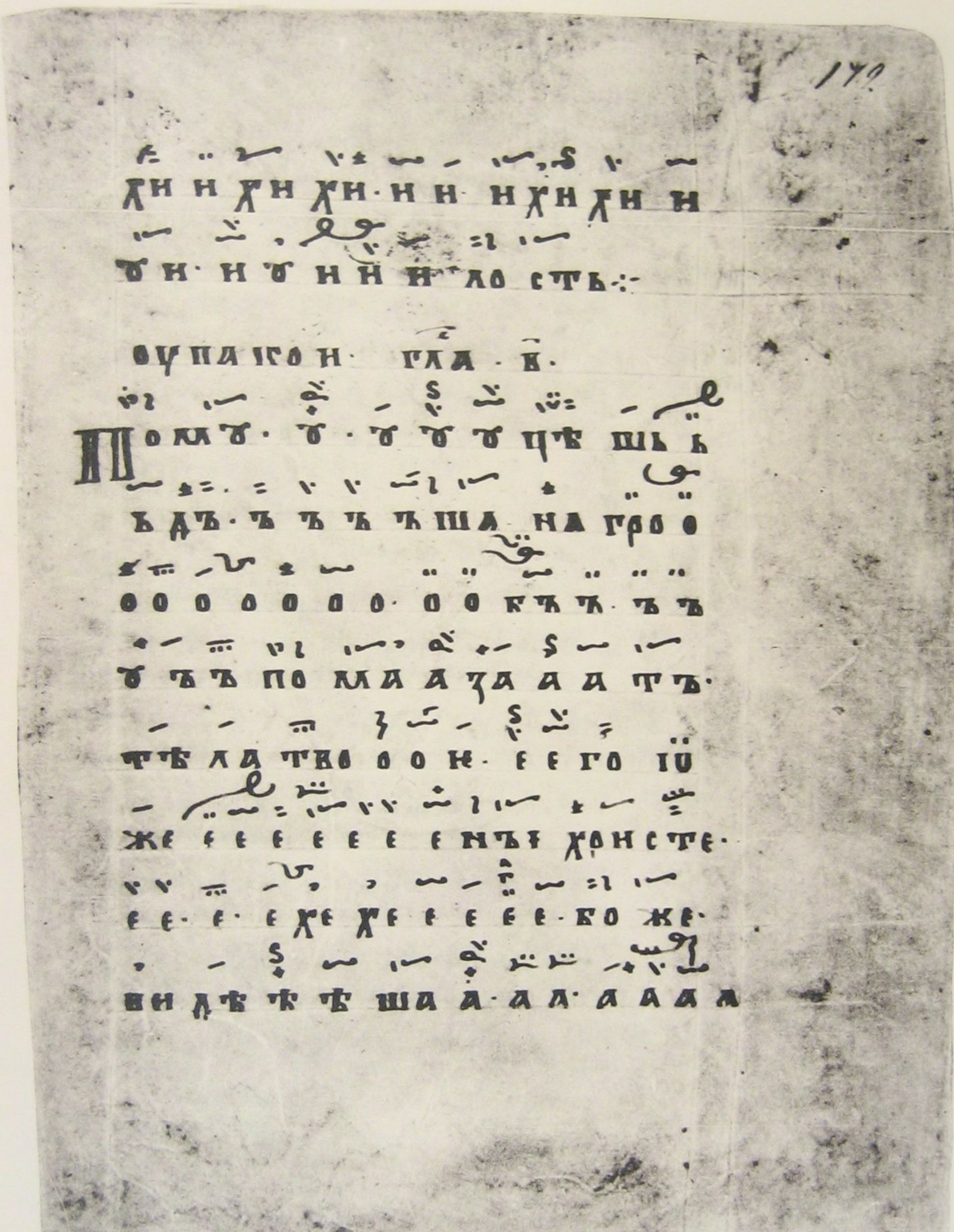


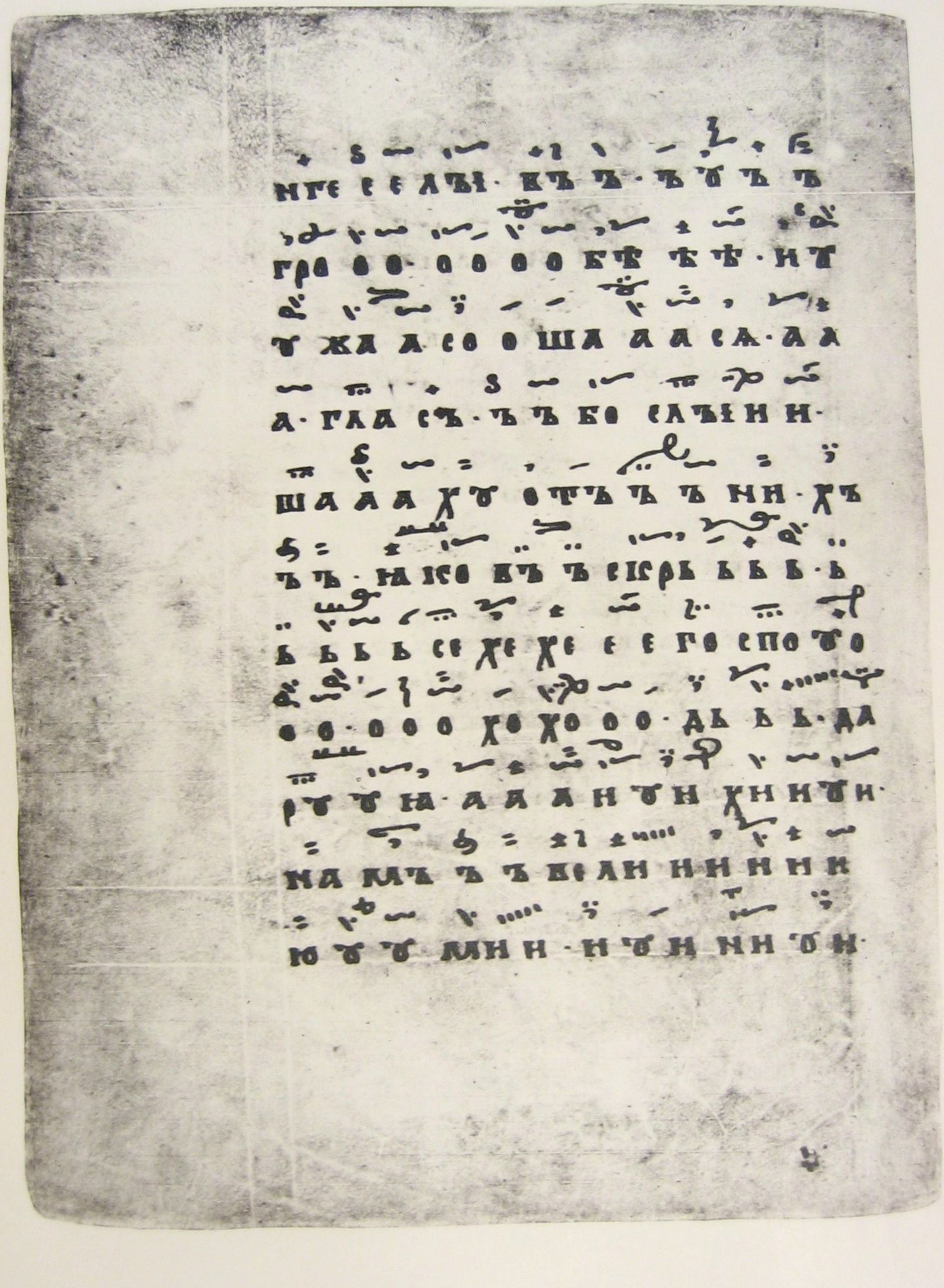

А А Ю Н Н Н Н Н Ю ХА ХА А А Ӓ
ПО ДВИ ЖА ША А А СА · СЪ КЛЬ
Ь · Ь Ь РТИ · ГО Ч О О О О О А СПО
ДИ И Е ГО Ӵ ЖЕ БО ПО О О О О
Ӵ ЖЬ РЕ · ЛЮ БА А А · А А А ДЪ
О ТЪ П Б Б СТИ И ТРЕ ПЕ Е
Е Е Е ЩА · Ю ПО О О Ӵ ЕСА З А А
А Ӵ НА А А МЪ Ъ Ъ · СЪ ПА СЕ ·
НИ Е ТВО О О О Е Ю СВА Б А
А ТЫ И И Т И СЛА ВО СЛО ВИ
И И МЪ ТА А А Т СЫ И И НЕ

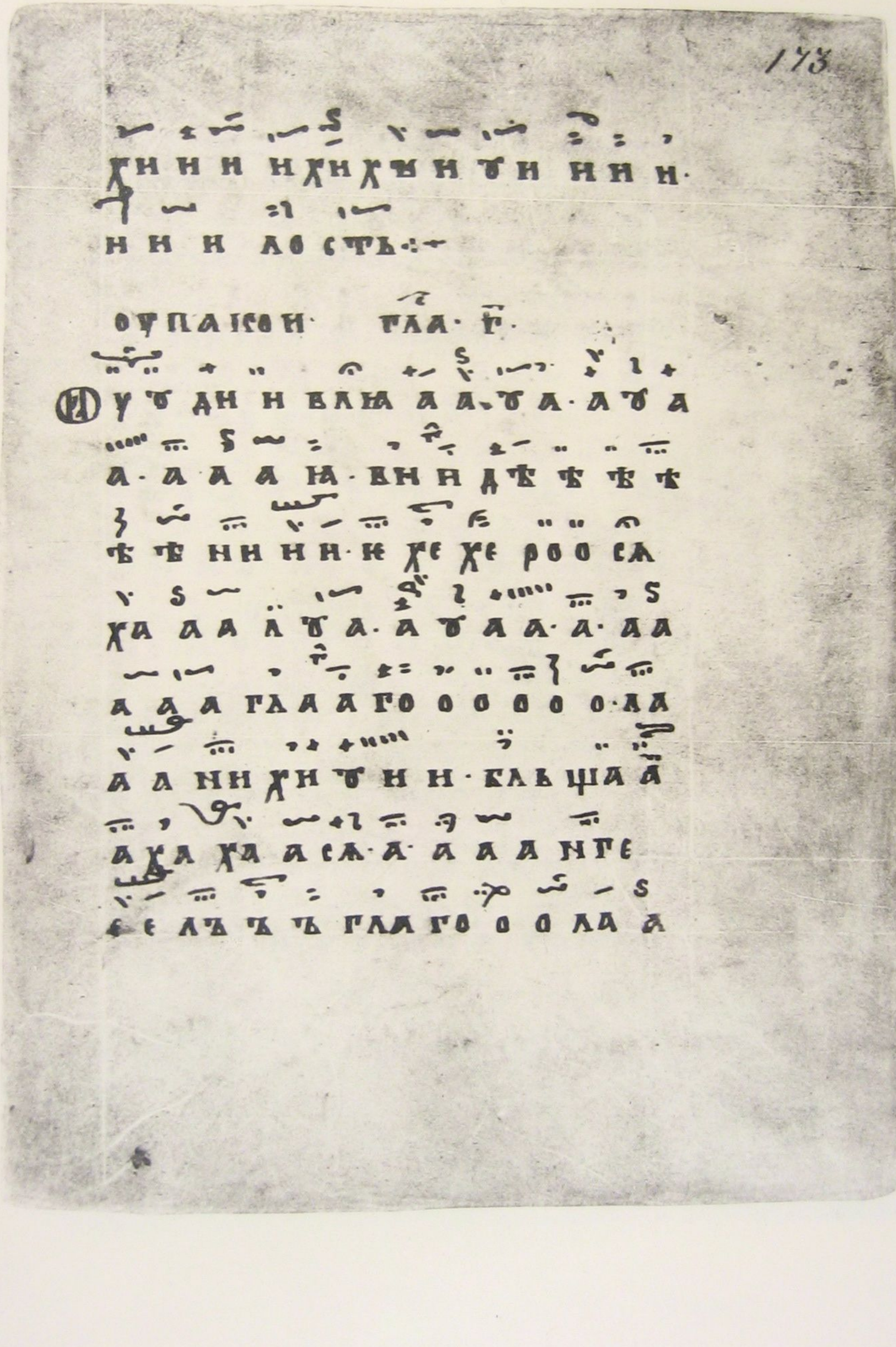

бо о жи и по о о ми и лѹ
и и ч и и и и на съ:-
тре. томоу. гла. ѕ҃
Щ ь ѹ ь ь рıсъı въ пи ю. ть в ти
х и х и и х р и с т е. е. е х е х е е е
бо о о же е е е ѹ е е ıсе д р ъ ѹ ъ
ъ мь и и пе х е х е ч е е ѹ е е
ѹ ıсъ ъ мь и и ıсѹ па р и и и
съ мь по х о х о о ıсла на ю ща
ѹ а а ти са по бѣ д ѹ х ѹ х ѹ
ѹ ѹ цѣ са д ре е е ви х и х и и и






179
Оупакои гла



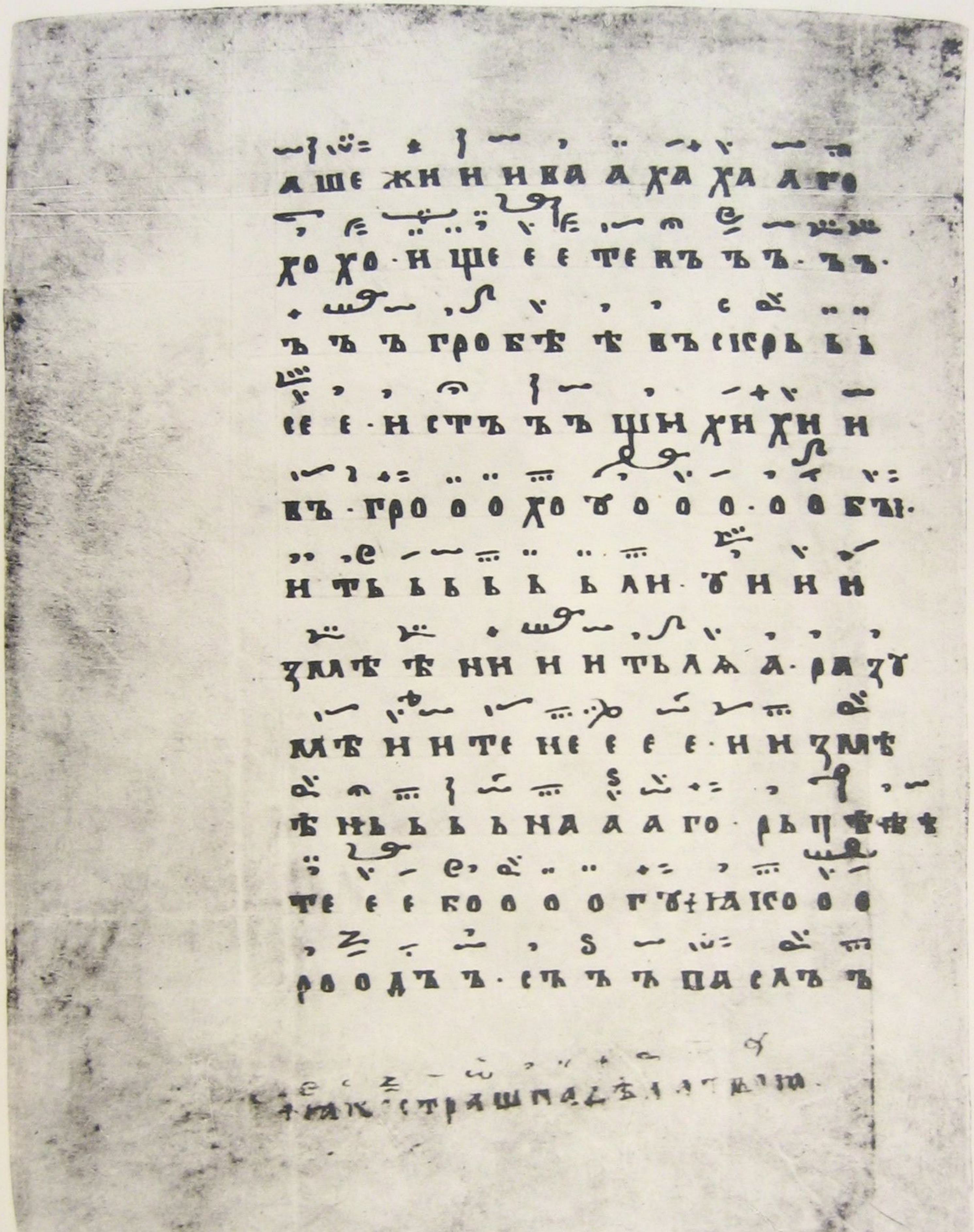


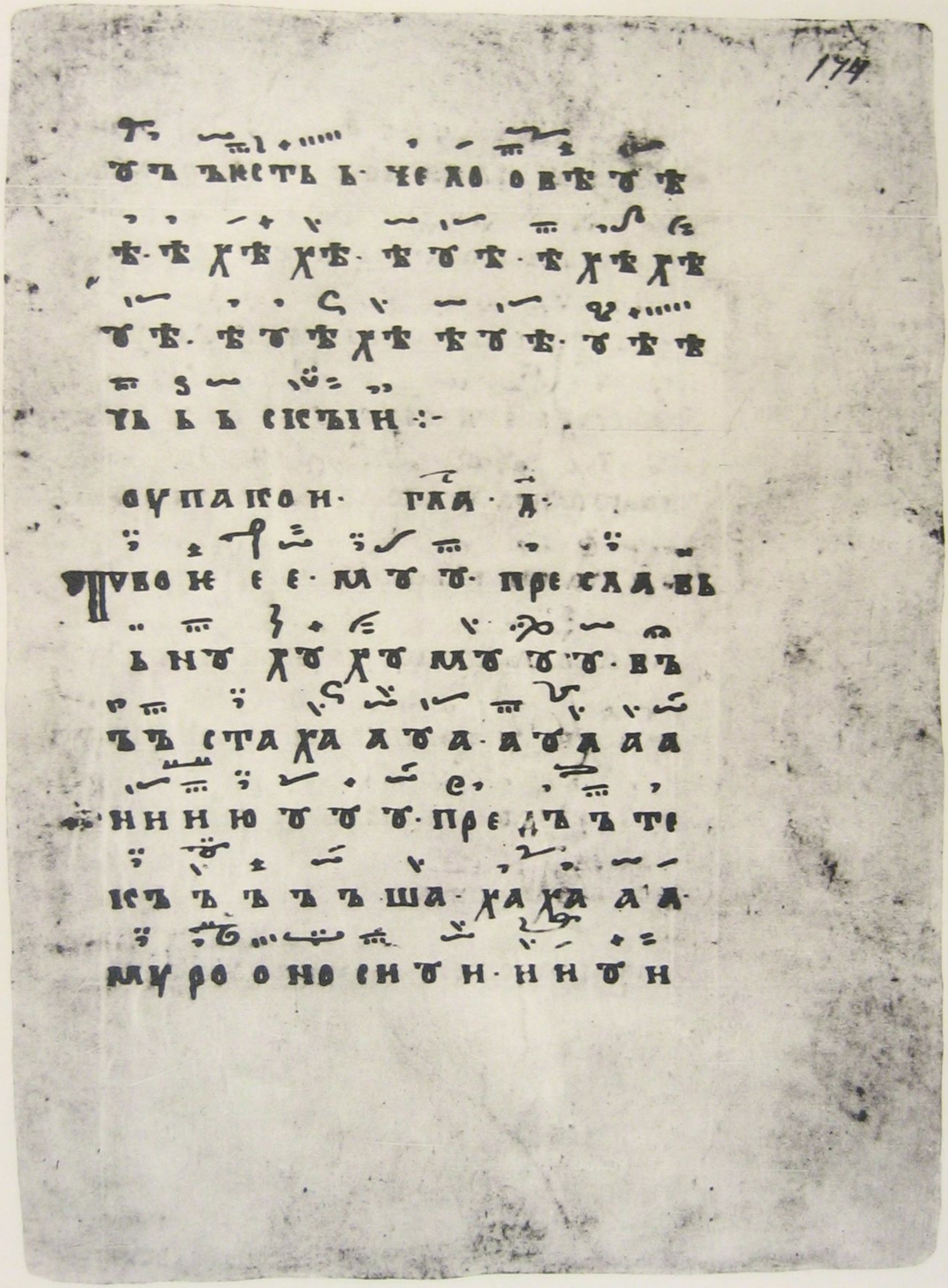
173

х и и и и х и х ы и ѿ и и и и.
и и и лость:-

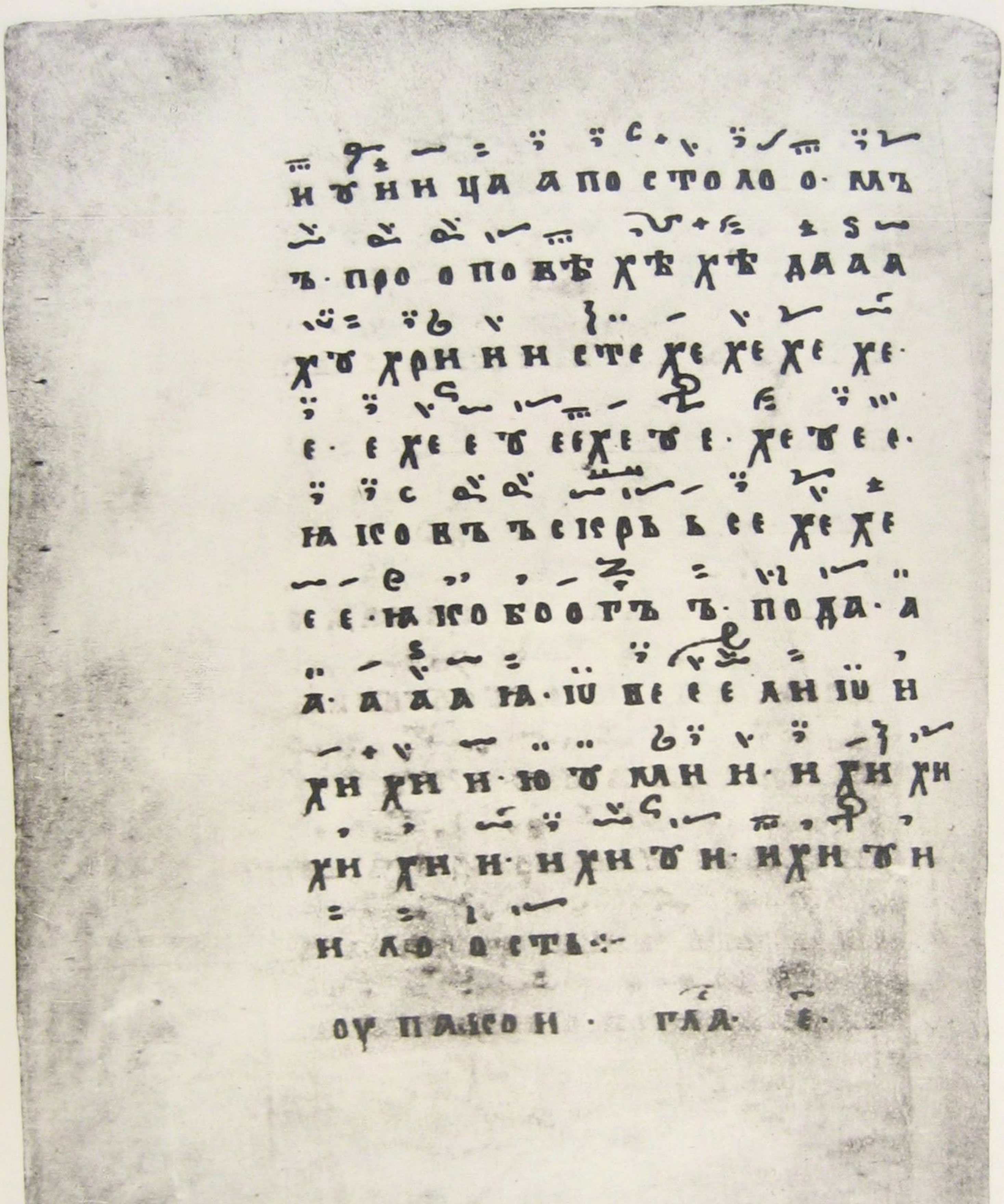
оупакои гла. г

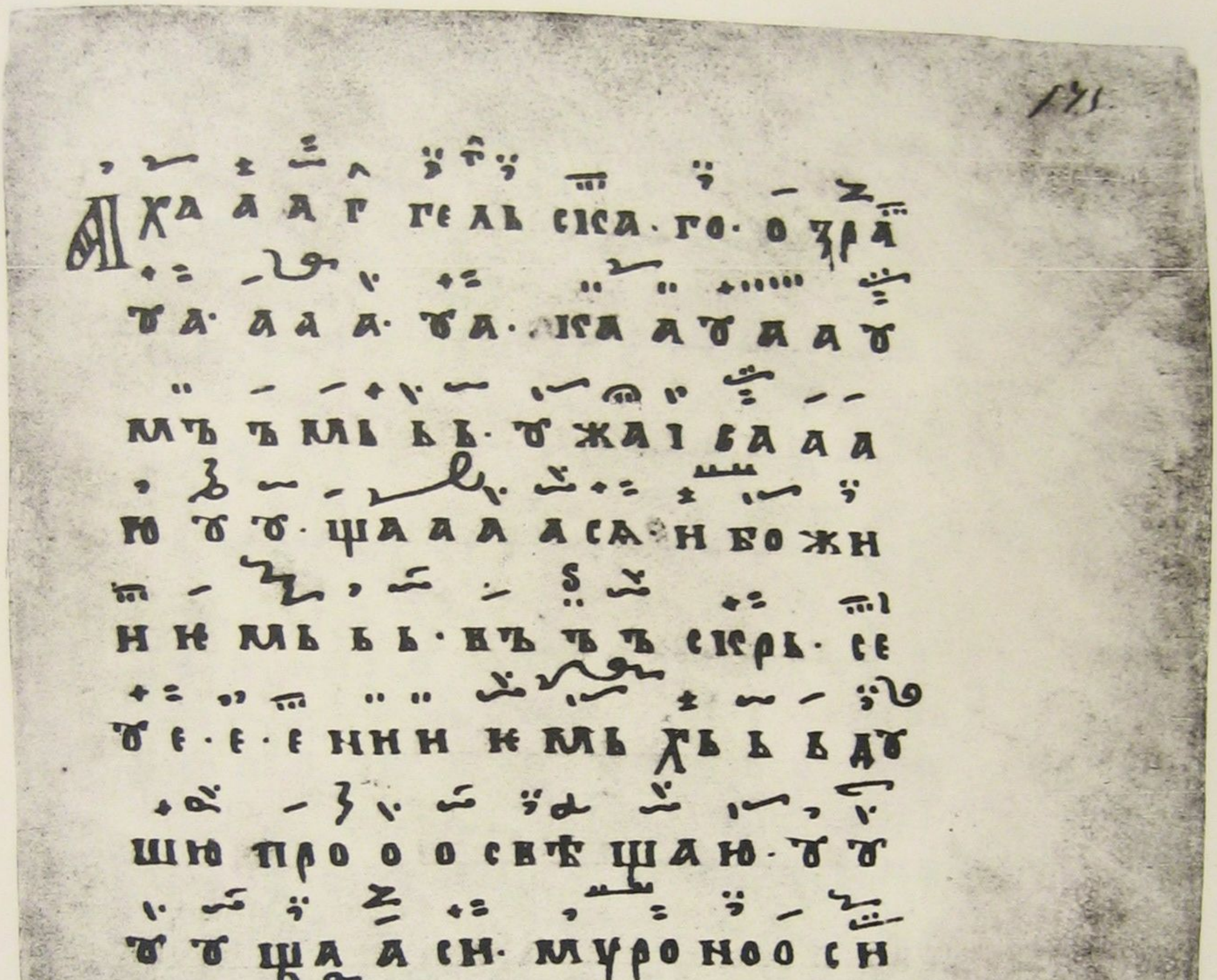
Ру ѿ ди и вла ꙗ а а. ѿ а. а ѿ а
а. а а а ꙗ. ви и дѣ ѣ ѣ ѣ
ѣ ѣ и и и и и. е хе хе р о о са
ха а а а ѿ а. а ѿ а а а. а. а а
а а а гла а а го о о о о о о. а а
а а и и х и ѿ и и. ваь ша а
а ха ха а са. а. а а а нге
е е лъ ъ ъ гла а го о о ла а

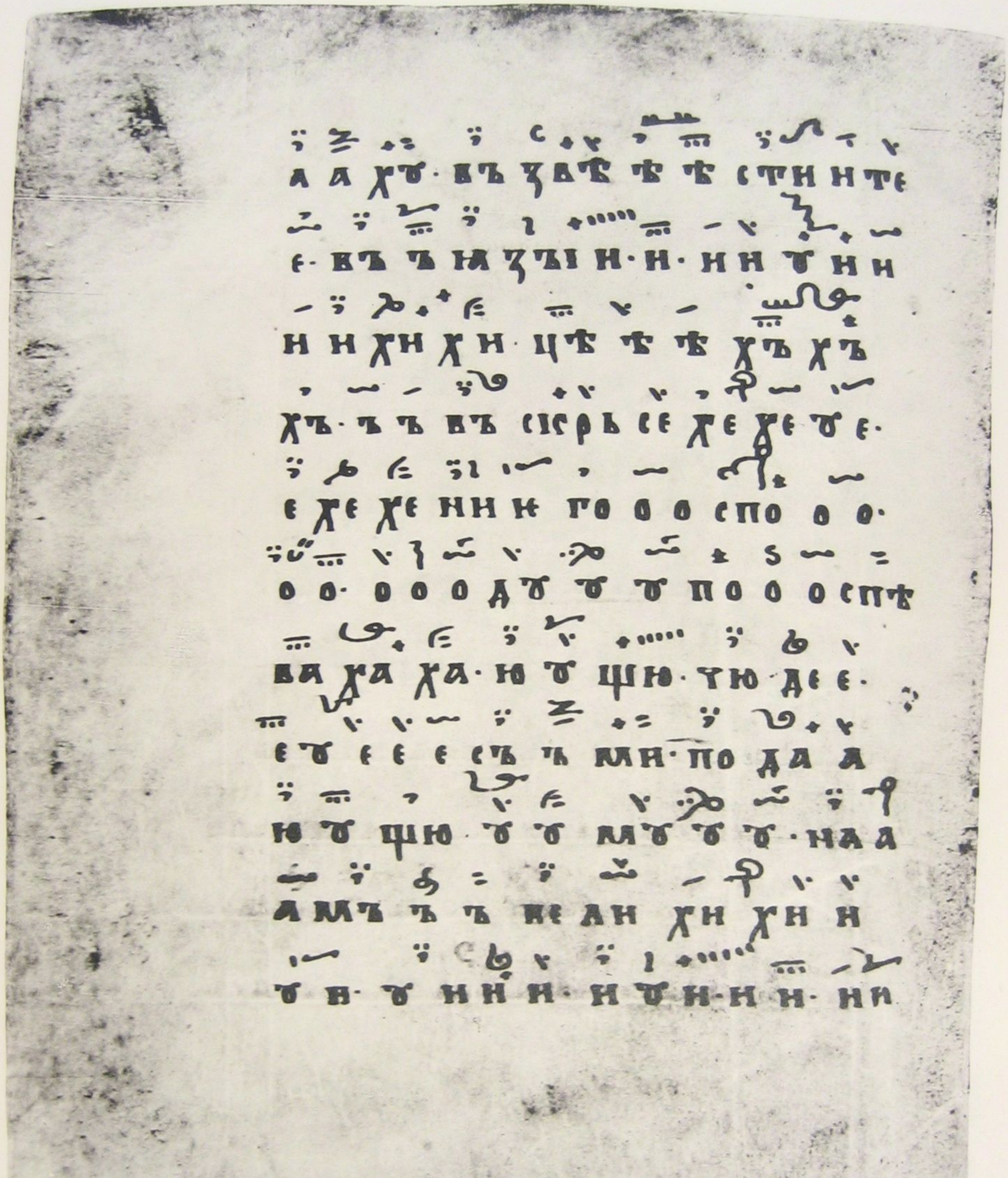




v






а а хѹ· въ ꙁа ѣ ѣ ѣ сти н те
е· въ ъ ꙗ ꙁы н· н· н н ѹ н н
н н х н х н· цѣ ѣ ѣ хъ хъ
хъ· ъ ъ въ сѣ р ь се хе хе ѹ е·
е хе хе н н н го о о спо о о·
о о· о о о дѹ ѹ ѹ по о о о спѣ
ва ха ха· ю ѹ щю· тю де е·
е ѹ е е е съ ъ ми· по да а
ю ѹ щю ѹ ѹ мѹ ѹ ѹ· на а
а мъ ъ ъ не ан хн хн н
ѹ н· ѹ н н н· н ѹ н· н н· нн



ъ ісра ѿ ѿ ши и и и въ ю

ісо о о ко гъ ъ ъ о тъ ъ вь

рзлъ ю си на а а ха а ха

а мъ аръ вь ь · ь хь хь ь

и и и и ра а а а а и и п

и ѿ и · и и хи ѿ и и и ѿ и

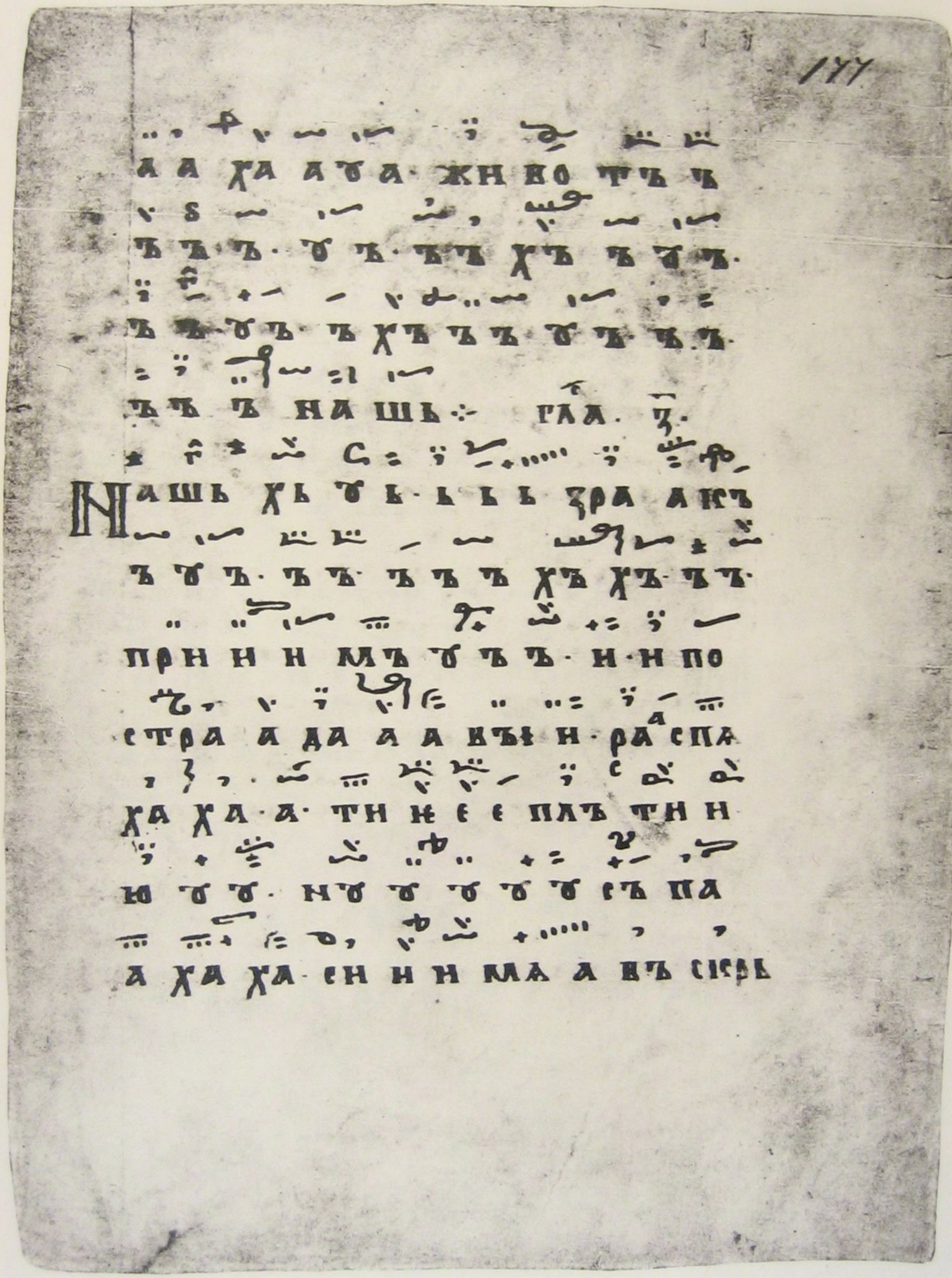
и и въ сісрь · съ ѿ ъ ѿ ъ ·

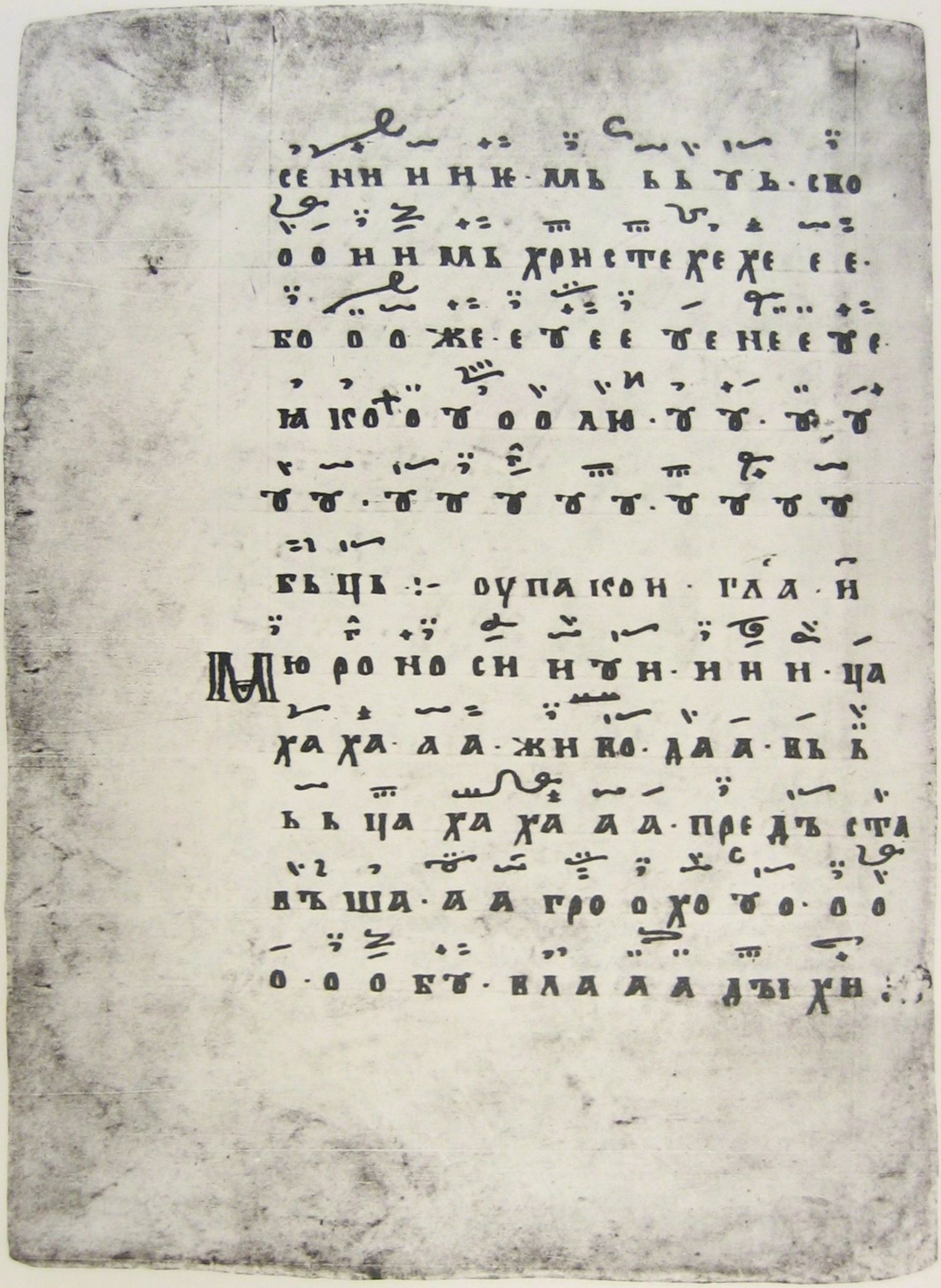
ъ ъ ъ ъ ъ хъ хъ ъ · о тъ

мь ь ь ь ь ртвъ і и хъ · ъ ъ

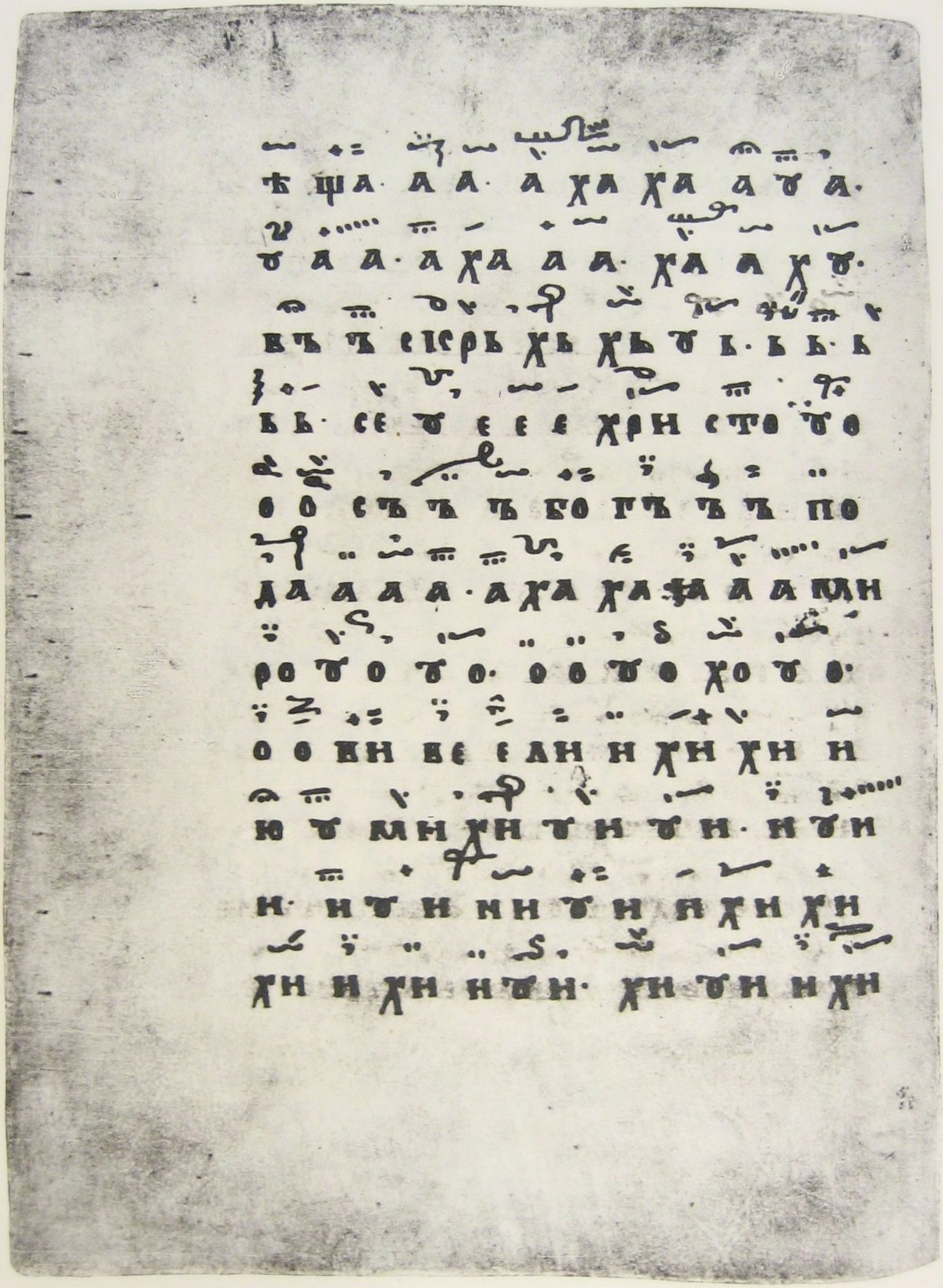
ъ хъ ъ ѿ ъ · изба вна лъ ю

є є си и и отъ ъ тела :


177


се ни ни ни ни· мь ь ь ꙋ ь· сво
о о н н мь хрнстесе хе е е·
бо о о же· е ꙋ е е ꙋ е не е ꙋе
на ко то о ꙋ о о лю· ꙋ ꙋ· ꙋ ꙋ
ꙋ ꙋ· ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ ꙋ
бьць :- оупакои· гла· и
Мю ро но си н ꙋ н· н н н· ца
ха ха· а а· жи но· да а а· нь ь
ь ь ца ха ха а а· пре дъ ста
вь ша· а а гро о хо ꙋ о· о о
о· о о бꙋ· нла а а дъ хн :





ѹ и · и ѹ и и и и ѹ и и ѹ лость :

гл҃ а҃а

Дь ь иь ь сь ь ь ѹ съ па а

ѹ се е е ии и и и и ю · ми и

и и и · и и и ра ха а а а

по и и мъ · ъ ѹ ъ · въ ъ ъ

ъ с ıсрь ь ѹ съ ъ ъ ъ ша

а а а го · и и и ѹгро о · о о

о ба ха а а на ча а а ль

ии и и ıса · ха ха а жи хи

и бо тѹ хѹ хѹ ѹ а хри

ста ха ха ѹ а на ѹ а а ·

ха а а ха ха а л̈ бо га ха̑ ха

а л̈ ра ꙁа ръ̑ ши и и и бо оо

съ мь· ь ь ь· ь ь ь ртъ и по

о о л̈ бѣ ѣ ѣ дꙋ ꙋ· ꙋ ꙋ ꙋ·

да ха ха а л̈ стъ хь хь л̈ на

мъ ъ ъ ъ· и бе ли и· и и и

ю ꙋ ꙋ ми ꙋ и· и и л̈ иии

ꙋ и и и· и и ло о стъ ь ь:-

гла в̄

Въ сїєръ ь· се є є є є о о о л̈

тъ ъ ъ ъ ъ гро· о о о· о о о о

ба ха ха· а а л̈ иꙋ ꙋ ꙁѣ

тъ н н н н ӱ ра а ха ха· сть
ь ь рза а а ӱ а а до о о во·
ра зар ѿ шн лъ хъ хъ ъ ѥ сн
хн хн ӓ о сѿ ѿ же е ӱ е е е·
е е е е е ӱ нн н н ѥ хе хе е е
ӓ еъ мь ь· ьхь хь ьр ӓ тн
н го оӱ о о о ӓ спо дн· нь
ь ь ь ь ь ӓ вѧ ха ха ӱ отъ
ъ ѵ сѣ ѣ ӓ ѣ ѣ тн· не е е
е ӓ прн н н н ꙗ а зн н н· нъі·
хн хн н ӓ н зба а· а ха ха

а а вль· ꙗ а а а а· а а а а влн

н н себе е хе хе е л̈ а по о е то

о ӵ ло о о о ӵ млъ· ѥ ен н т

н н по т̑ съ ѣ· ъ ъ ѣ ч ла

а а а въ ꙗ а ѣна ха ха а л

про о по о ӵ о о о о вѣ· ӵ

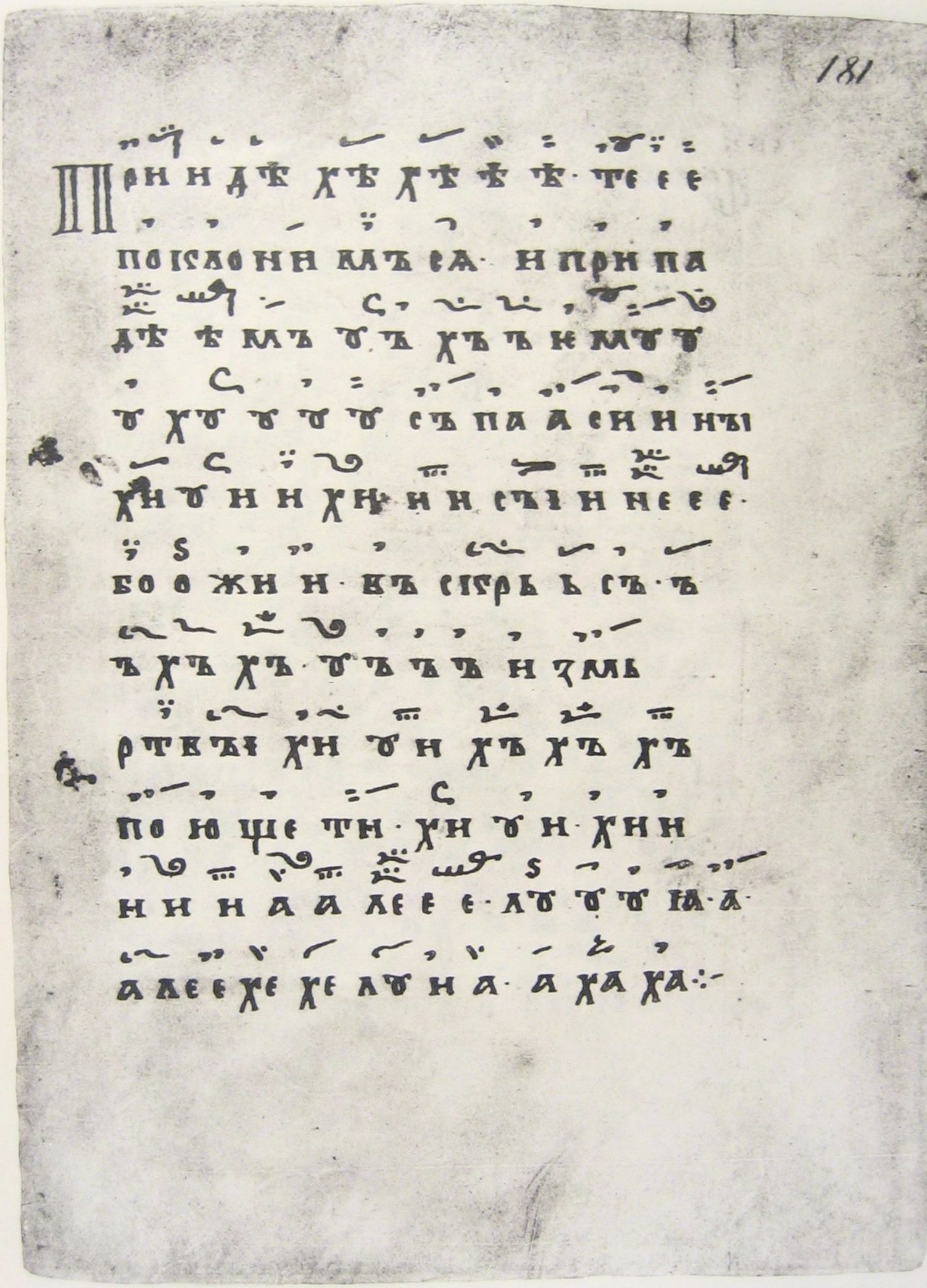
дь хь хь ь л̈ вьселенѣ ѿ ѣ

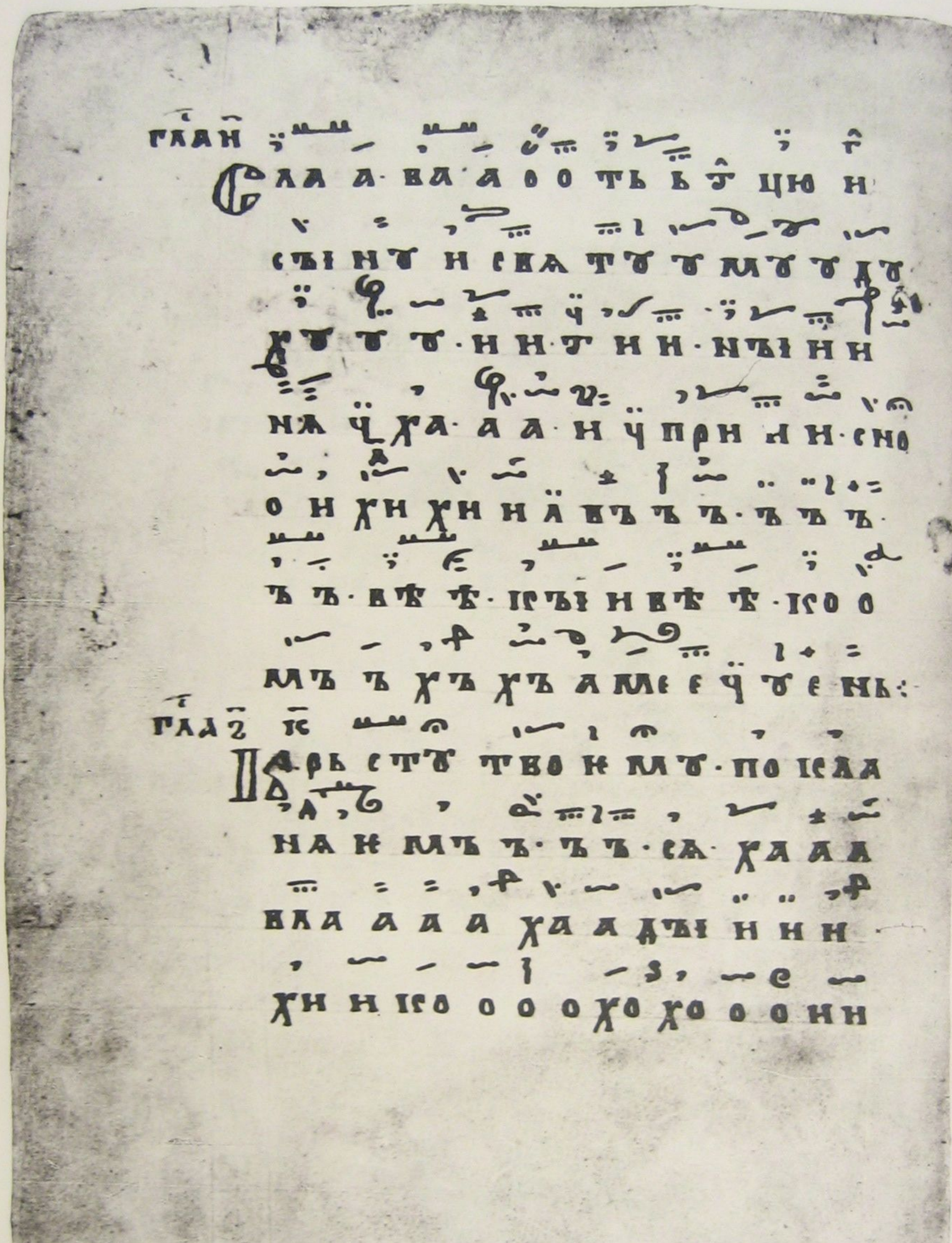
ѣ ӵ ѣ ѣ ѣ н хн хн н ӵ ѥ

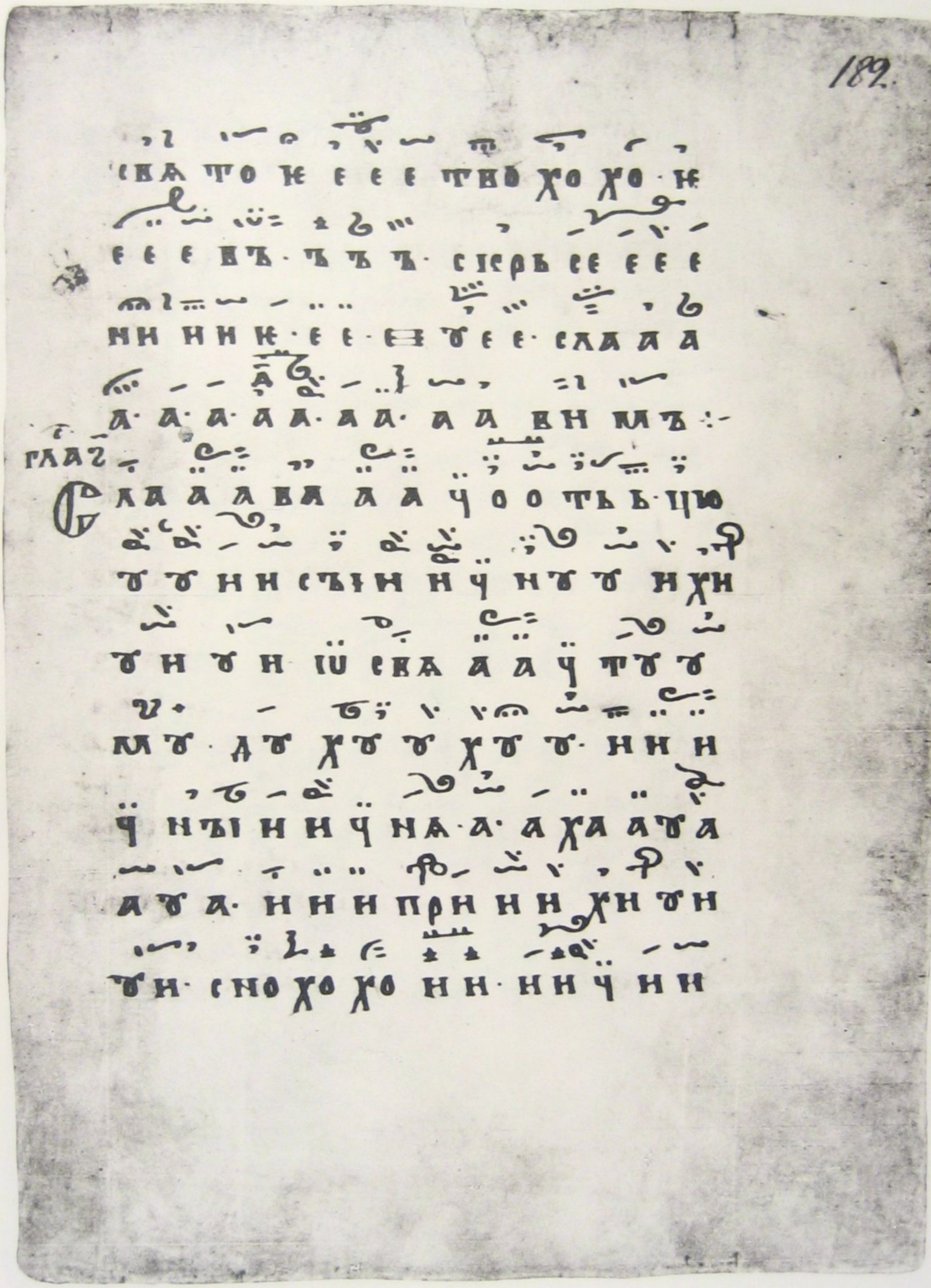
дн не е ӵ млъ но о о о л̈ го

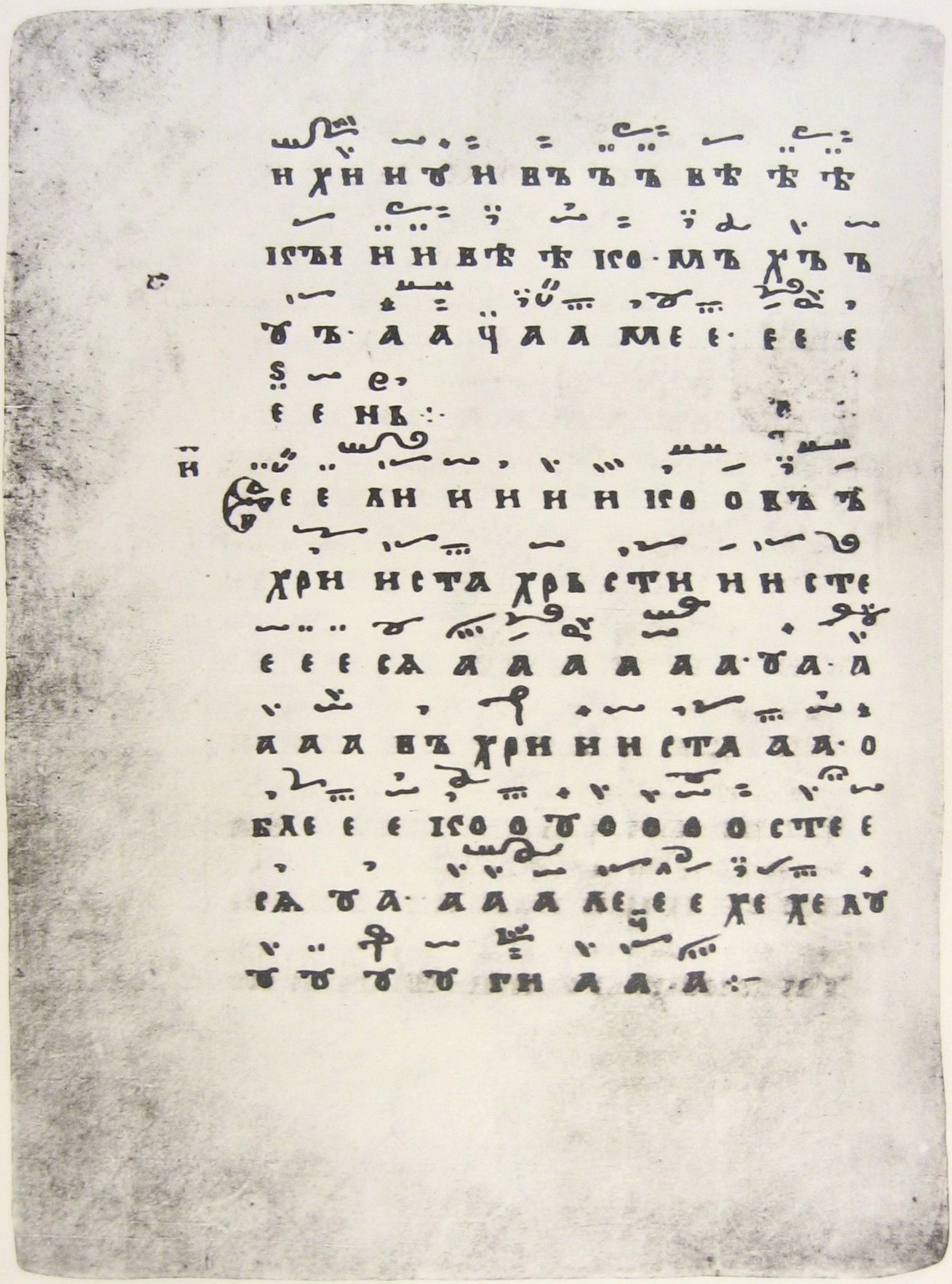
хо хо ӵ мн· н· н н н н ѿ н·

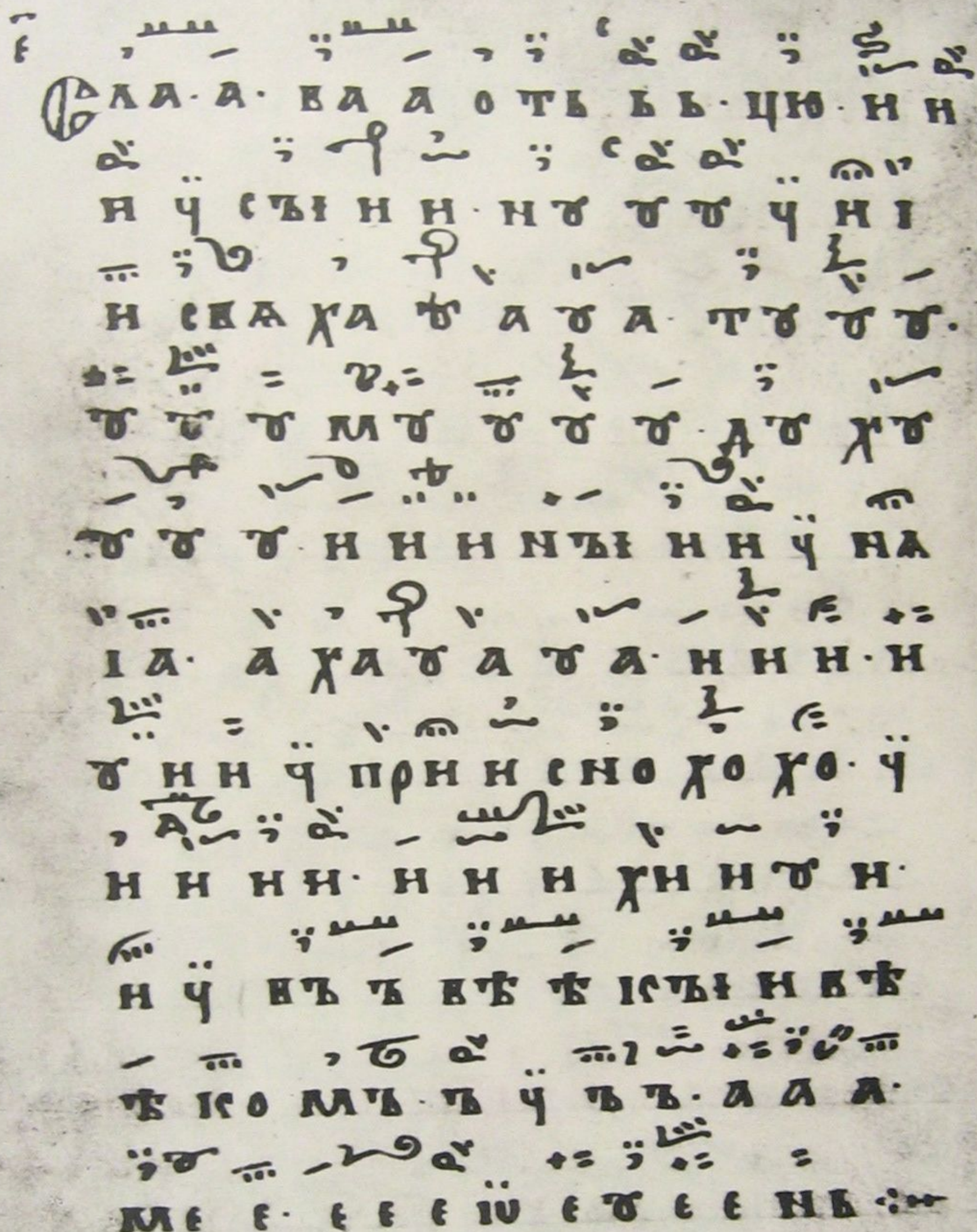
ӵ ло о о о· етн не е е· н хн хн:-


181
При и да е е е е е е · те е е
по і клони и мъ ся · и при па
де е мъ о ъ хъ ъ ю мо о
о хо о о о о съ па а си и ны
хи о и и хи и и съ ї и не е е ·
бо о жи и · въ сїрь ъ съ · ъ
ъ хъ хъ · о ъ ъ ъ и змь
ртвы хи о и хъ хъ хъ
по ю ще ти · хи о и · хи и
и и и а а ле е е е · лу о о ꙗ · а
а ле е е хе хе лу и а · а ха ха

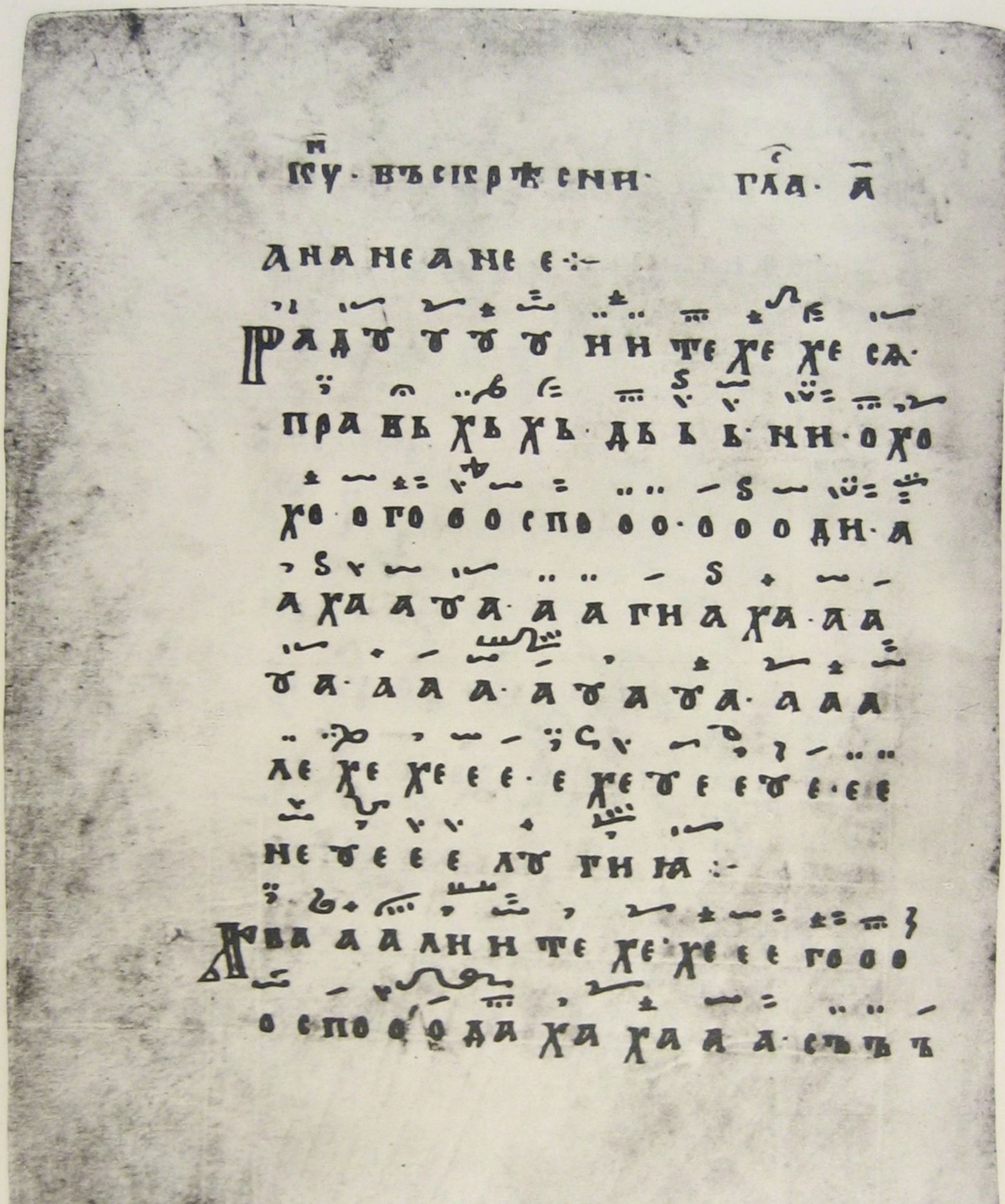

Глас н
Слаа а ва а о о ть ѣ б҃ цю и
съі н ѹ и сва а т ѹ ѹ ма ѹ ѹ д ѹ
х ѹ ѹ ѹ · н н т н н · н ъі н н
на ч х а · а а · н ч при л и · сно
о н х н х н н а в ъ ъ · ъ ъ ·
ъ ъ · в ѣ ѣ · іс ъі н в ѣ ѣ · іо о о
м ъ ъ х ъ х ъ а м е е ч ѹ е нь:
Глас б҃
Царь ст҃ твои и м ѹ · по іс а а
на и м ъ ъ · ъ ъ · са х а а а
в а а а а а х а а д ъі н н н
х н н іо о о о о х о х о о о н н

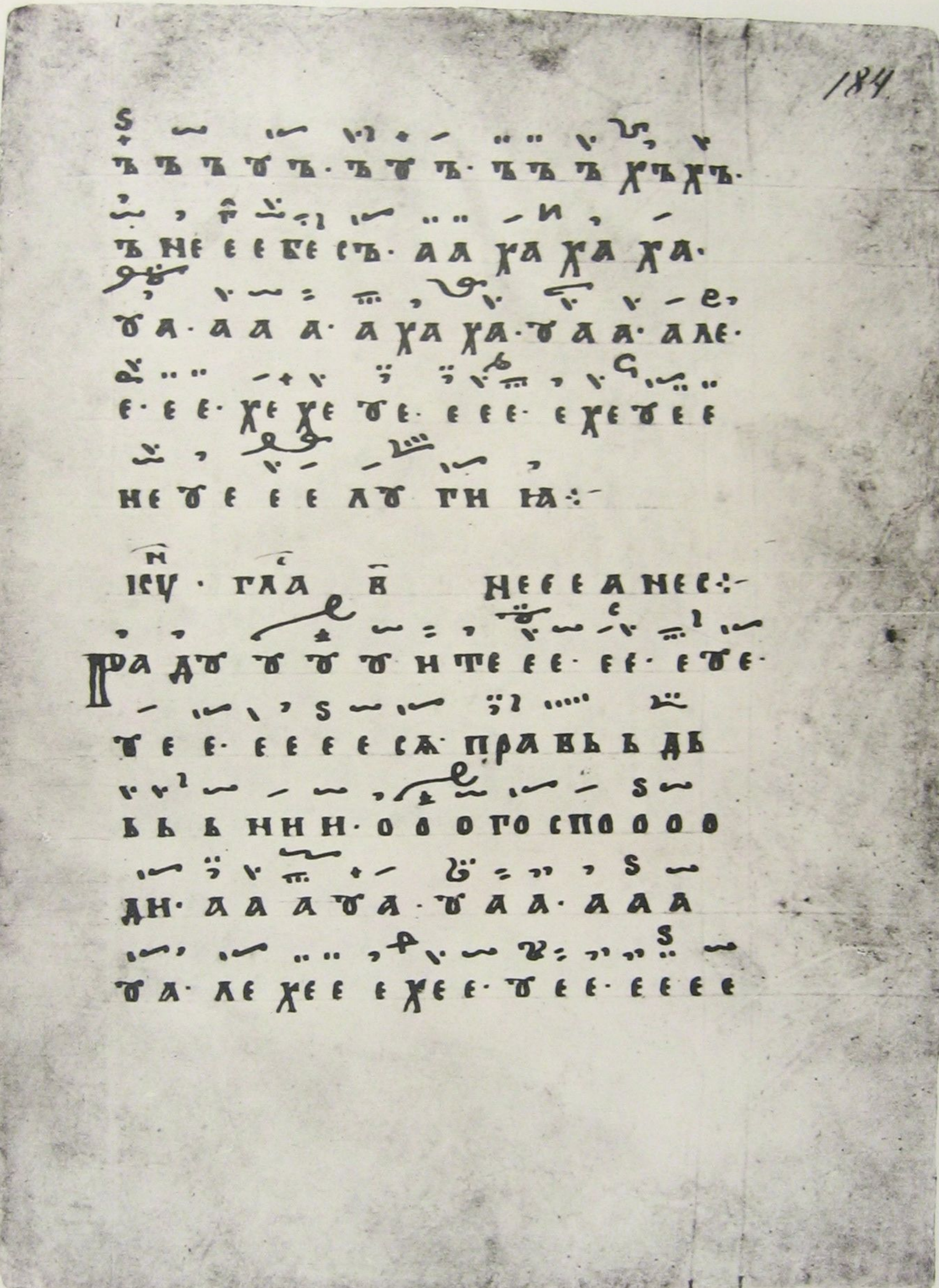

189
глаг

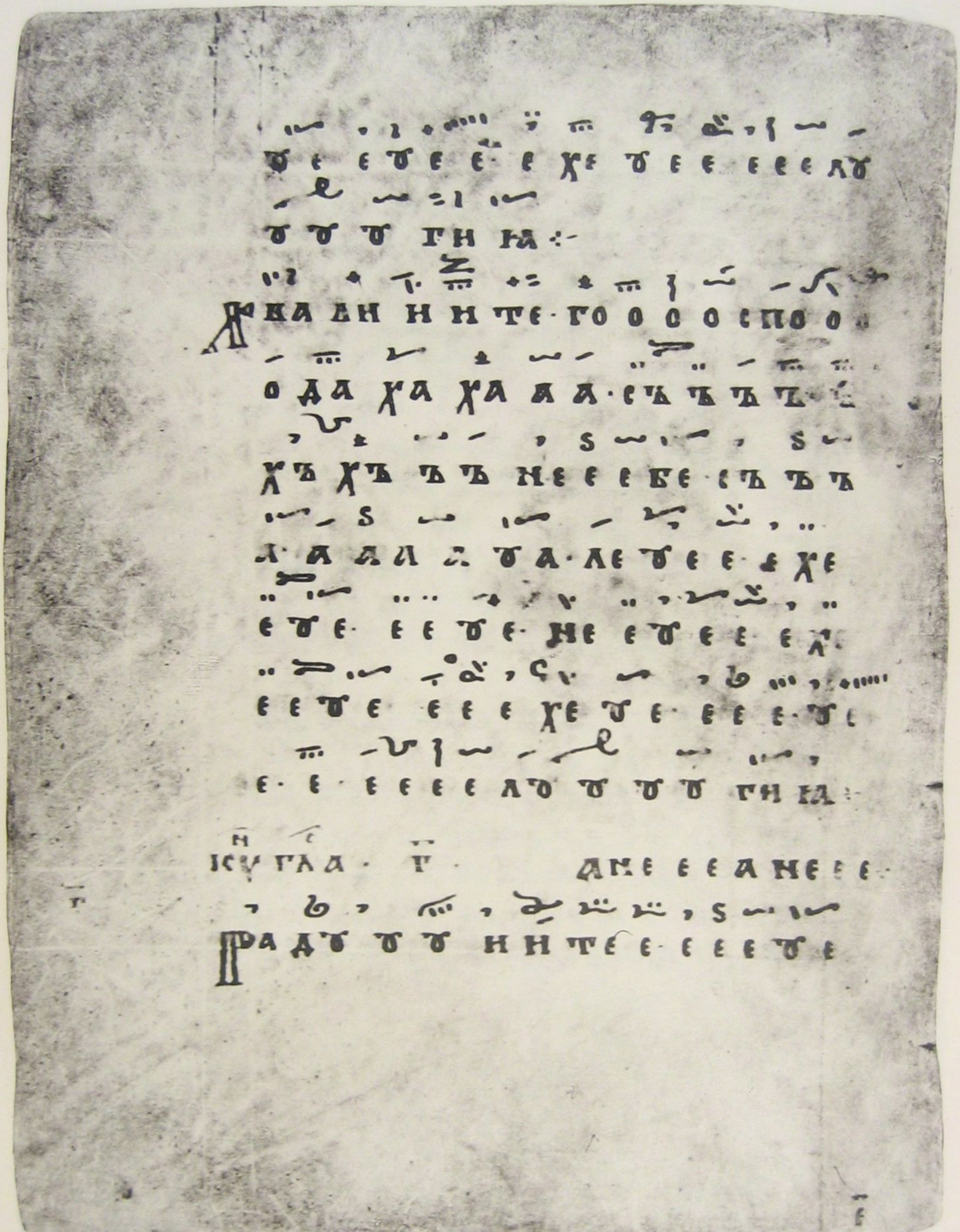


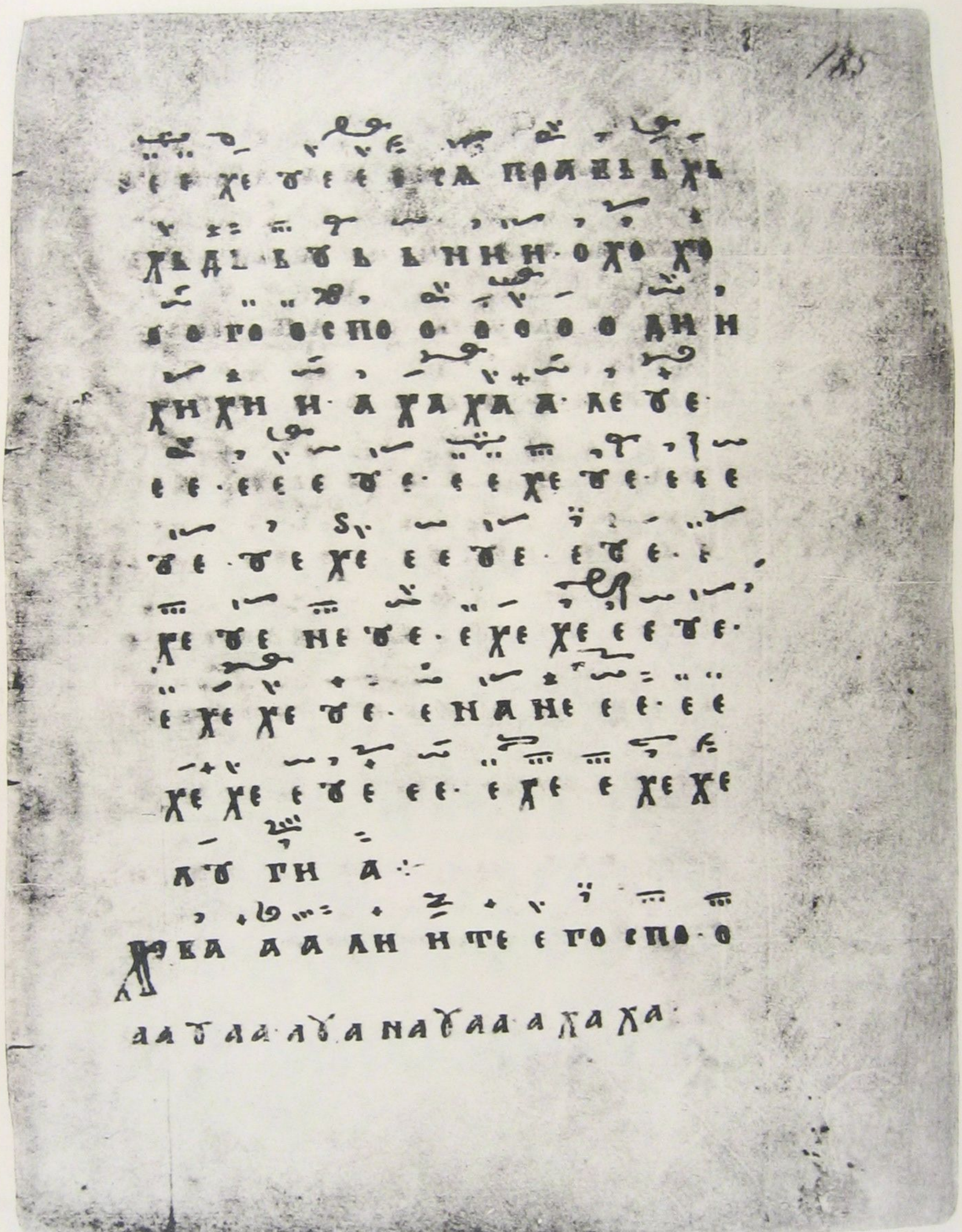

Сла а а ва а отъ ъ ъ цю и и
и ч сы и и и иу у у ч и і
и свя ха у а у а ту у у
у у у му у у у у а у ху
у у у и и и и ны и и ч на
іа а ха у а у а и и и и и
у и и ч при и и сно хо хо ч
и и и и и и и и хи и у и
и ч иъ ъ вѣ ѣ іс ы и вѣ
ѣ іс о мъ ъ ъ ч ъ ъ а а а
ме е е е е ю е у е е нь

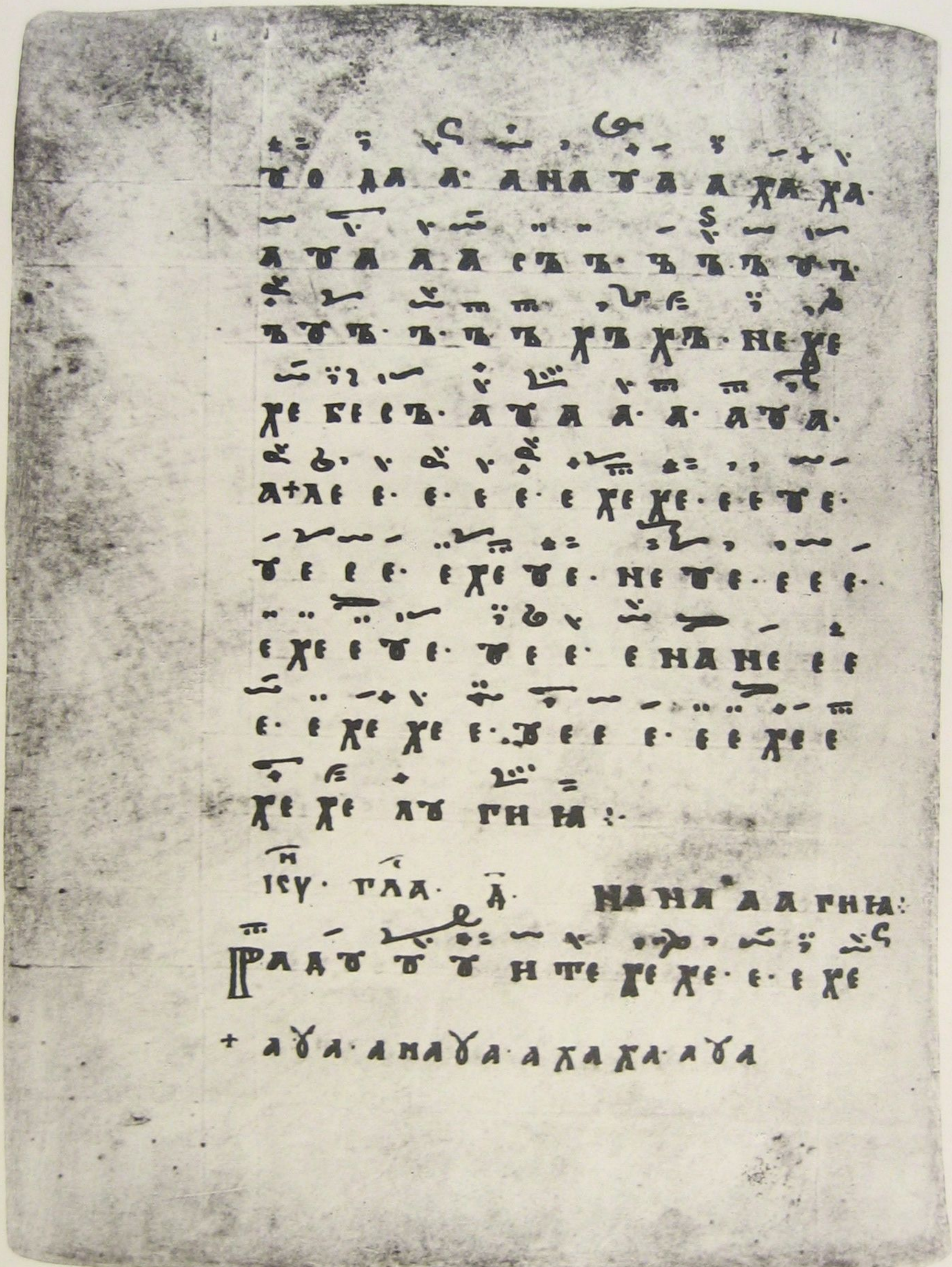
83 v

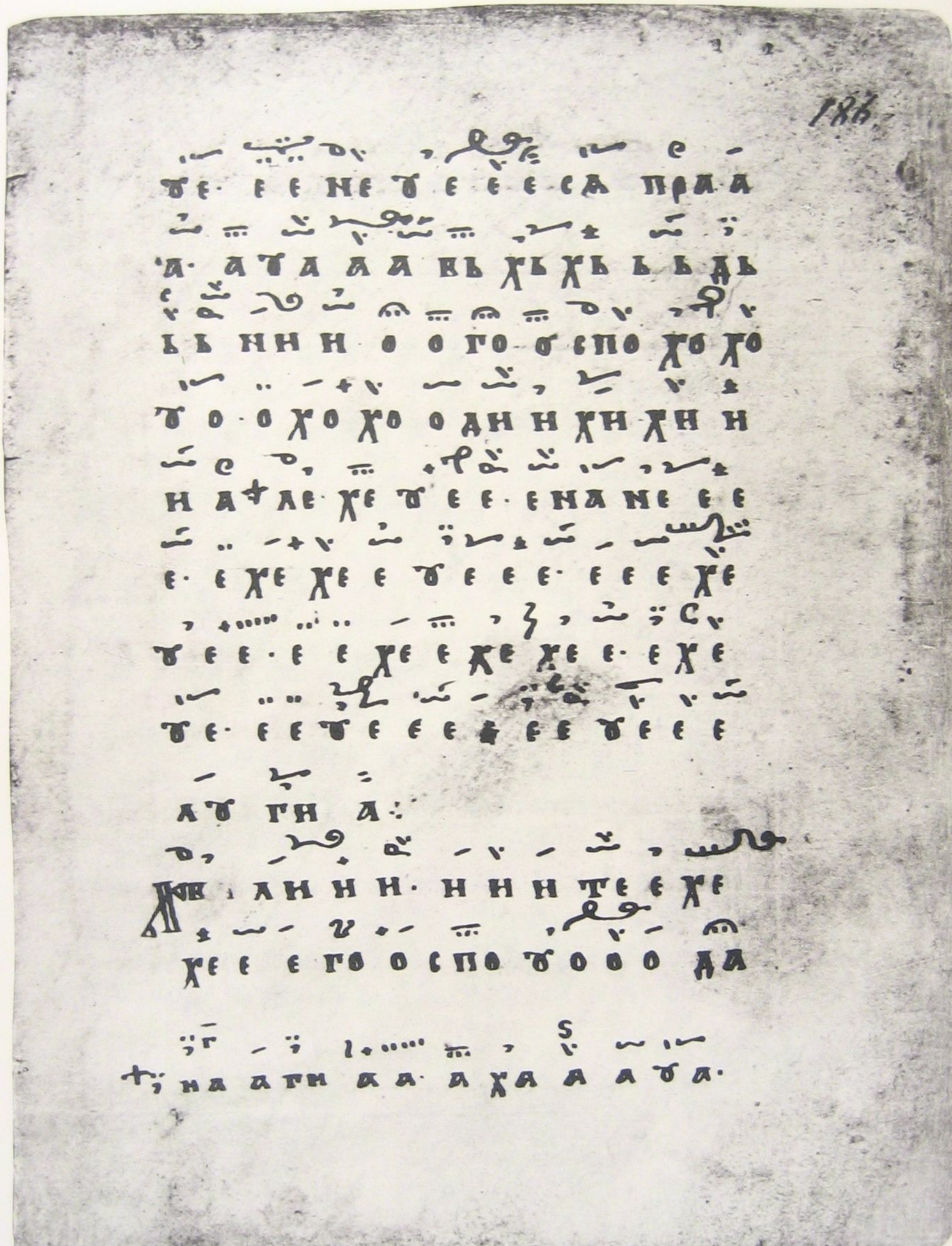

Іку· въскрⷭ҇ени· гла· а
ананеанее:·-
Радꙋ ꙋ ꙋ ꙋ ни ни те хе хе са
пра вь хъ хъ· дь ь ь· ни· о хо
хо о го о о спо о о· о о о дн· а
а ха а а ꙋ а· а а гн а ха· а а
ꙋ а· а а а· а ꙋ а ꙋ а· а а а
ле хе хе е е е· е хе ꙋ е е ꙋ е· е е
не ꙋ е е е лꙋ гн ꙗ:·-
Два а а ли ни те хе хе е е го о о
о спо о о о да ха ха а а а· съ ъ ъ


184
ъ ъ ъ ꙋ ъ · ъ ꙋ ъ · ъ ъ ъ хъ хъ ·
ъ не е е бе съ · а а ха ха ха ·
ꙋ а · а а а · а ха ха · ꙋ а а · а ле ·
е · е е · хе хе ꙋ е · е е е · е хе ꙋ е е
не ꙋ е е е лꙋ ги ıа ·:·
ıсꙋ · гла в неееанее ·:·
Ра дꙋ ꙋ ꙋ ꙋ н те е е · е е · е ꙋ е ·
ꙋ е е · е е е е е са пра вь ь дь
ь ь ь н н н · о о о го с по о о о о
дн · а а а ꙋ а · ꙋ а а · а а а
ꙋ а · ле хе е е е хе е · ꙋ е е · е е е е

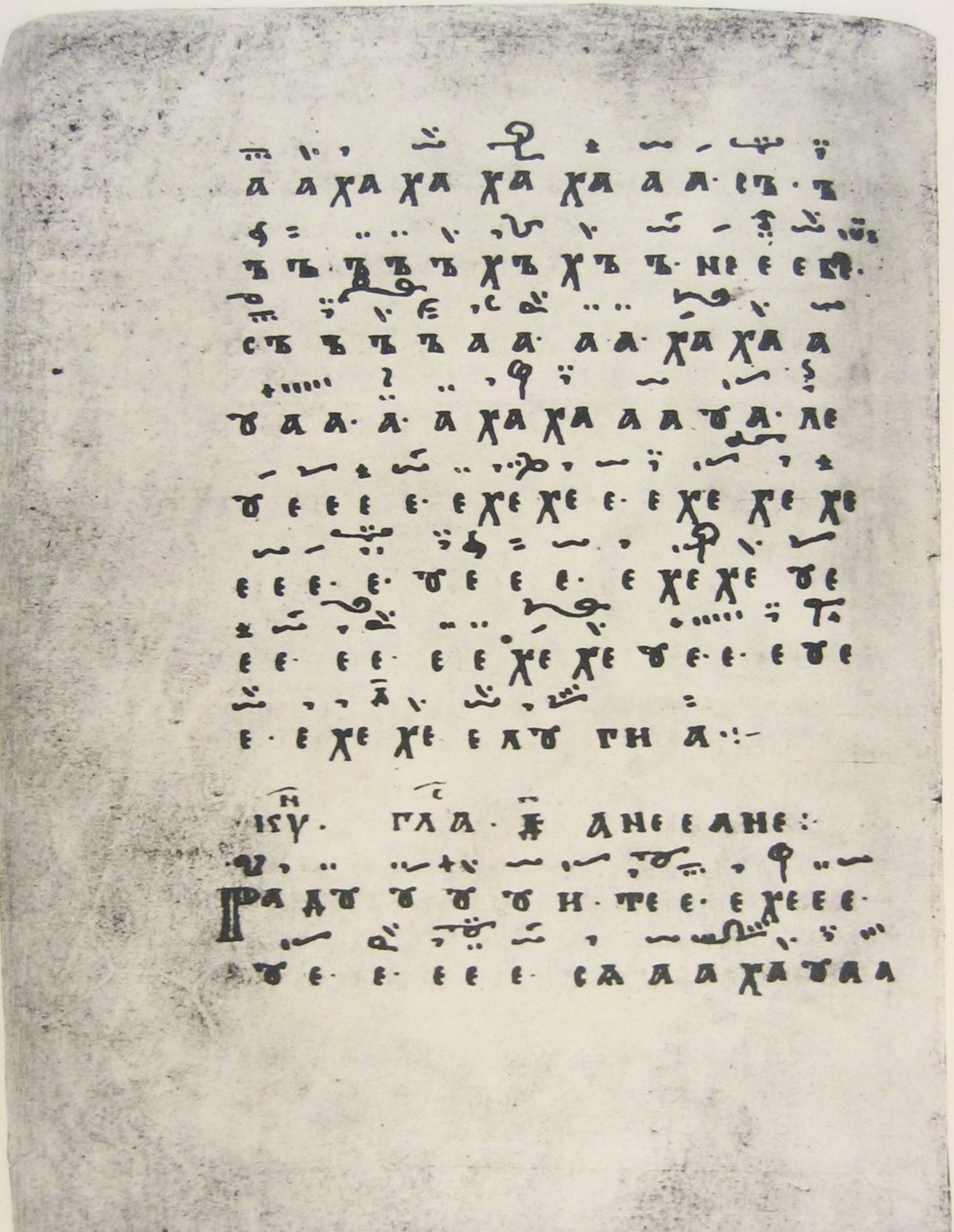


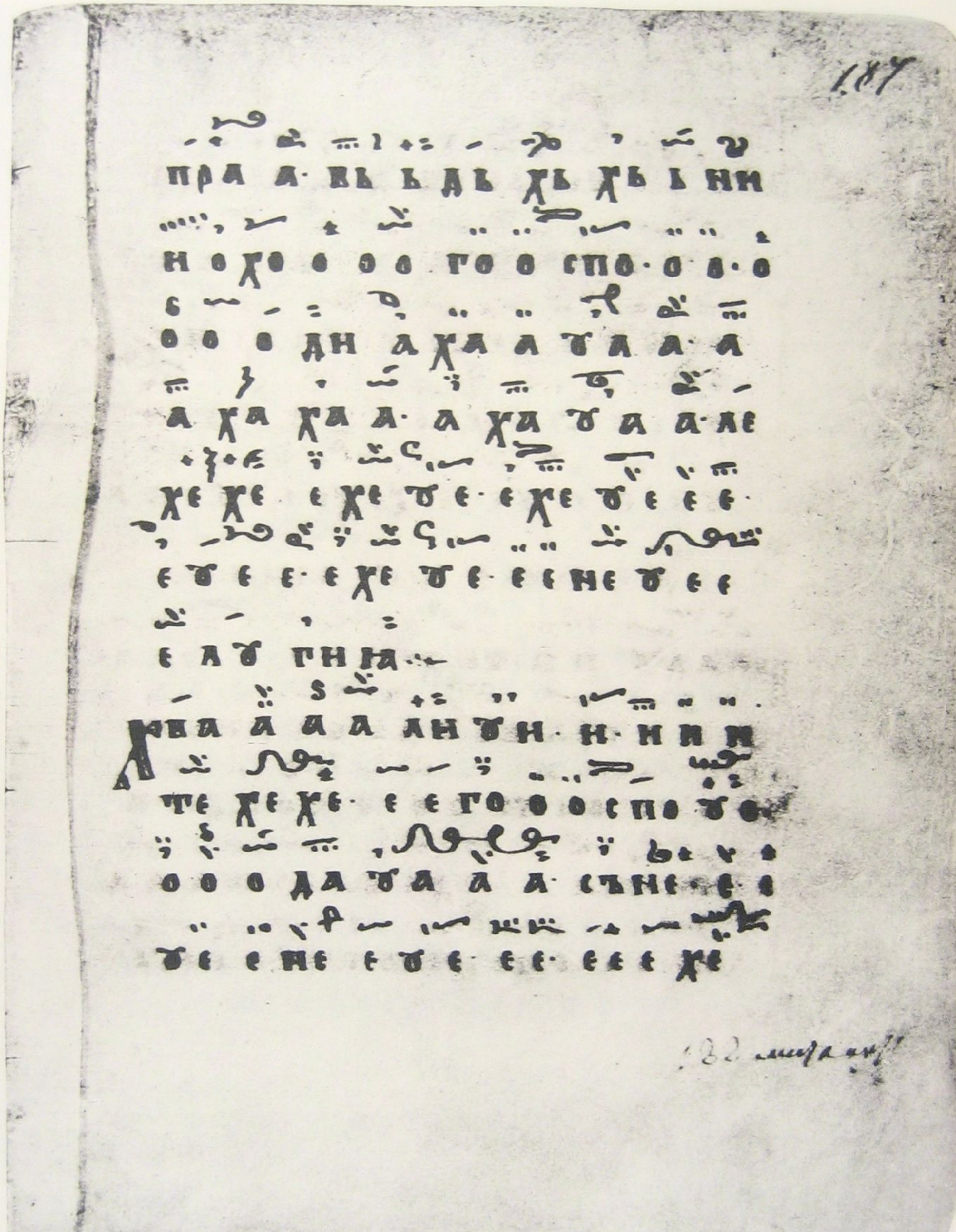


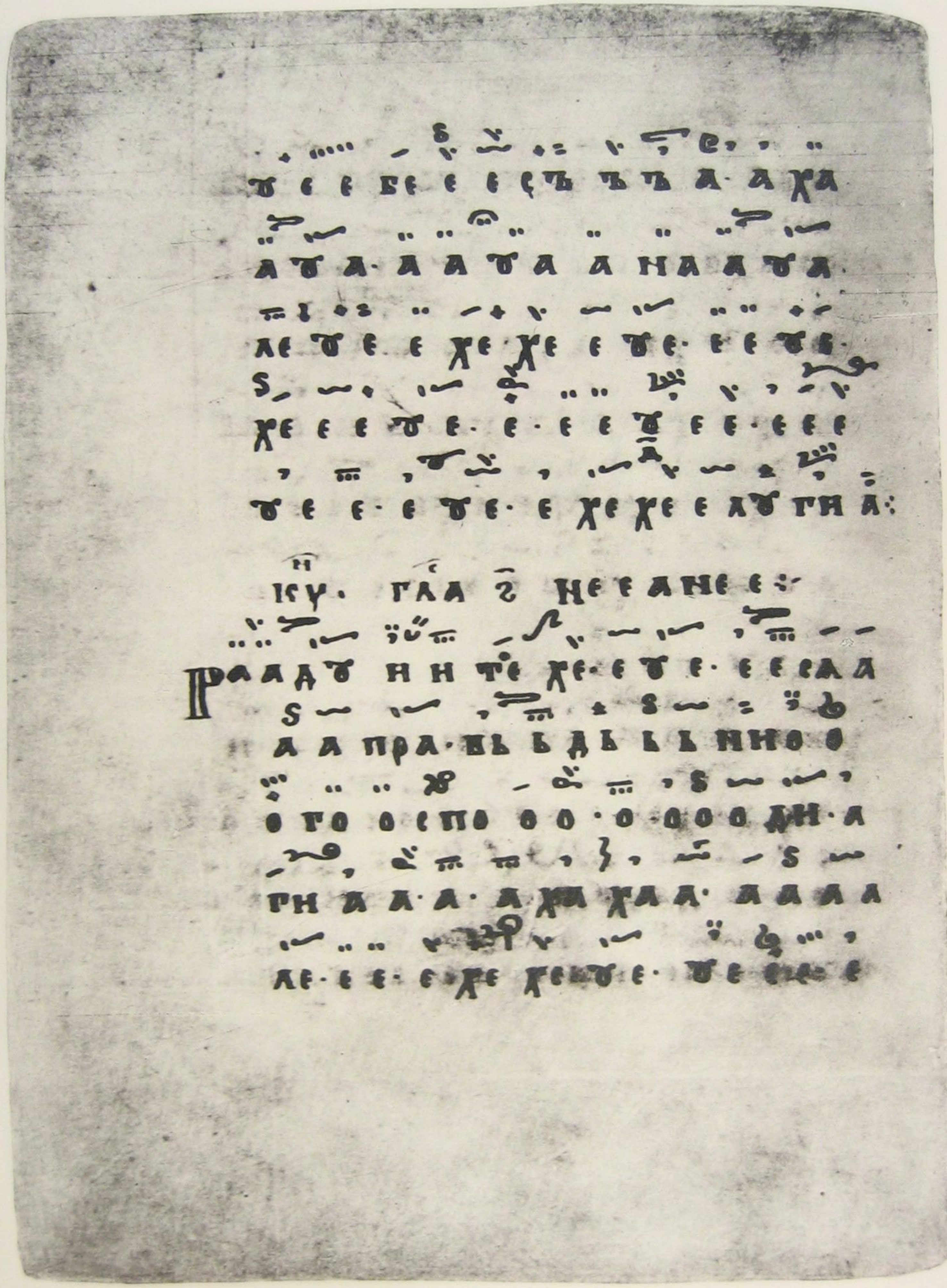



186
ВЕ Е Е НЕ В Е Е Е Е СА ПРА А
А А АВА А А ВЬ ХЬ ХЬ Ь Ь АЬ
Ь Ь Н Н Н О О ГО О СПО ХО ХО
В О О ХО ХО О АН Н ХН ХН Н
Н А ЛЕ ХЕ В Е Е Е НА НЕ Е Е
Е Е ХЕ ХЕ Е В Е Е Е Е Е Е ХЕ
В Е Е Е Е ХЕ Е ХЕ ХЕ Е Е ХЕ
ВЕ Е Е В Е Е Е Е Е Е В Е Е Е
АВ ГН А:
ХЕ АН Н Н Н Н Н ТЕ Е ХЕ
ХЕ Е Е ГО О СПО В О О О ДА
НА АГН А А А ХА А А АВА

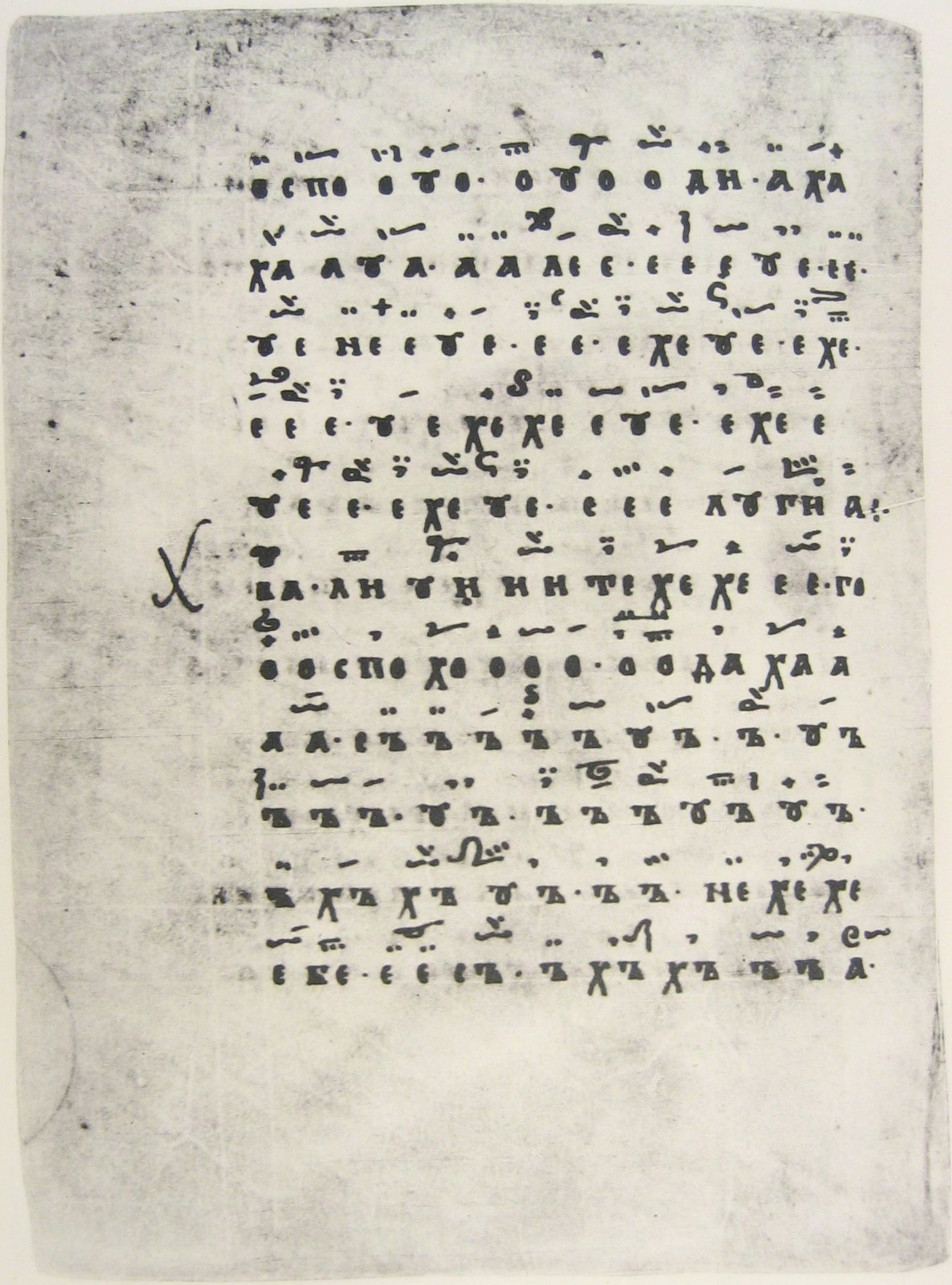
v







v



а а· а ха ѹ а· на ѹ а· а а а·

а ха ѹ а· а ги а ѹ а· ле ѹ е·

е хе хе е ѹ е· е е е· ѹ е ѹ е· е

хе хе ѹ е е е а ѹ гна·:·

ісѹ· гла· н неагинѣ·:·

Радѹ ѹ ѹ ѹ· ни те е· е е· е е

е ся· пра вь ь· дь· ь хь хь ь

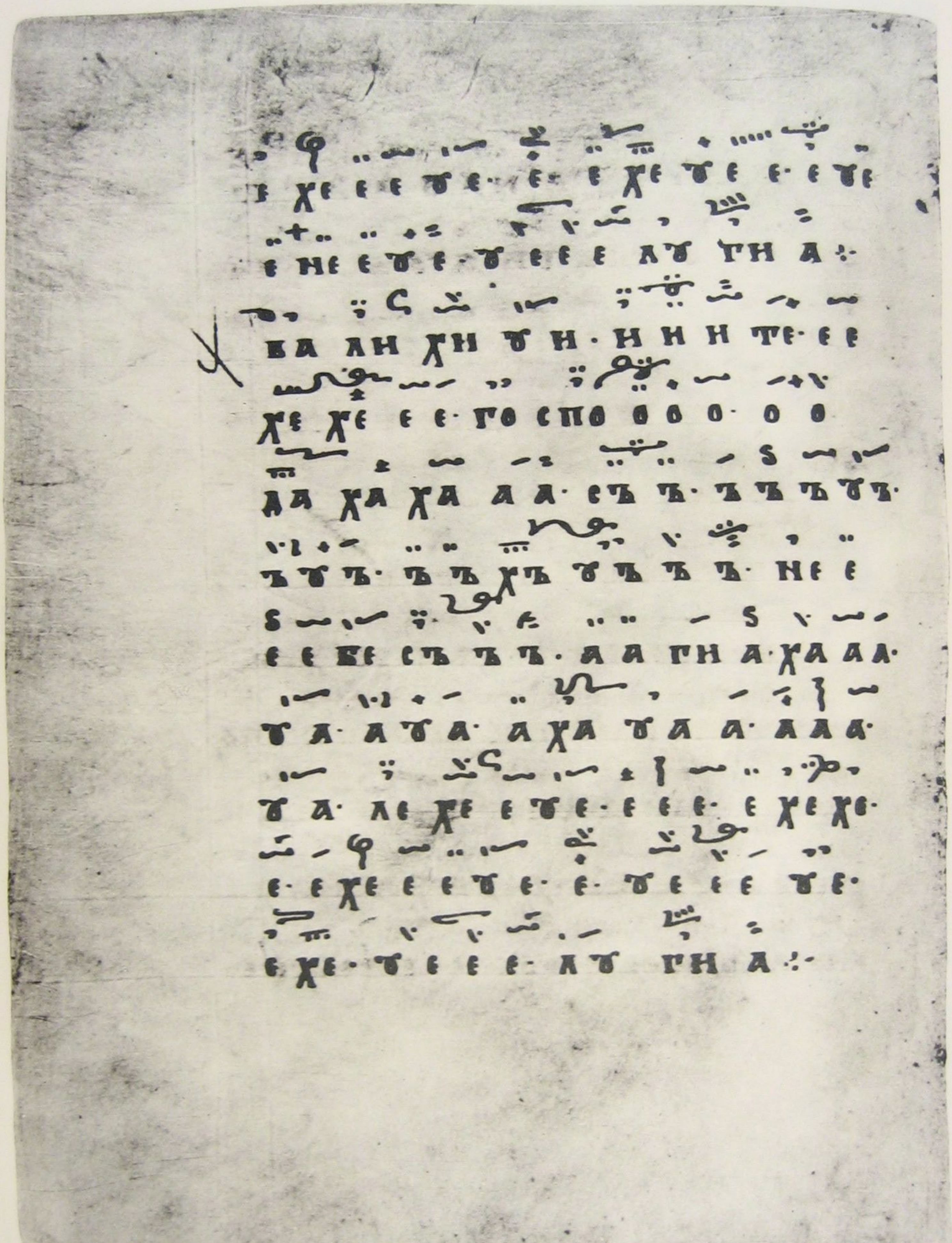
ни ѹ ни ни· ни ни ни о· го о о спо

о о о дн· а ха ха а ѹ а· а·

а ха ха ѹ а· а ха ха а· а ха

а а ѹ а· ле е ѹе е· е хе хе е·

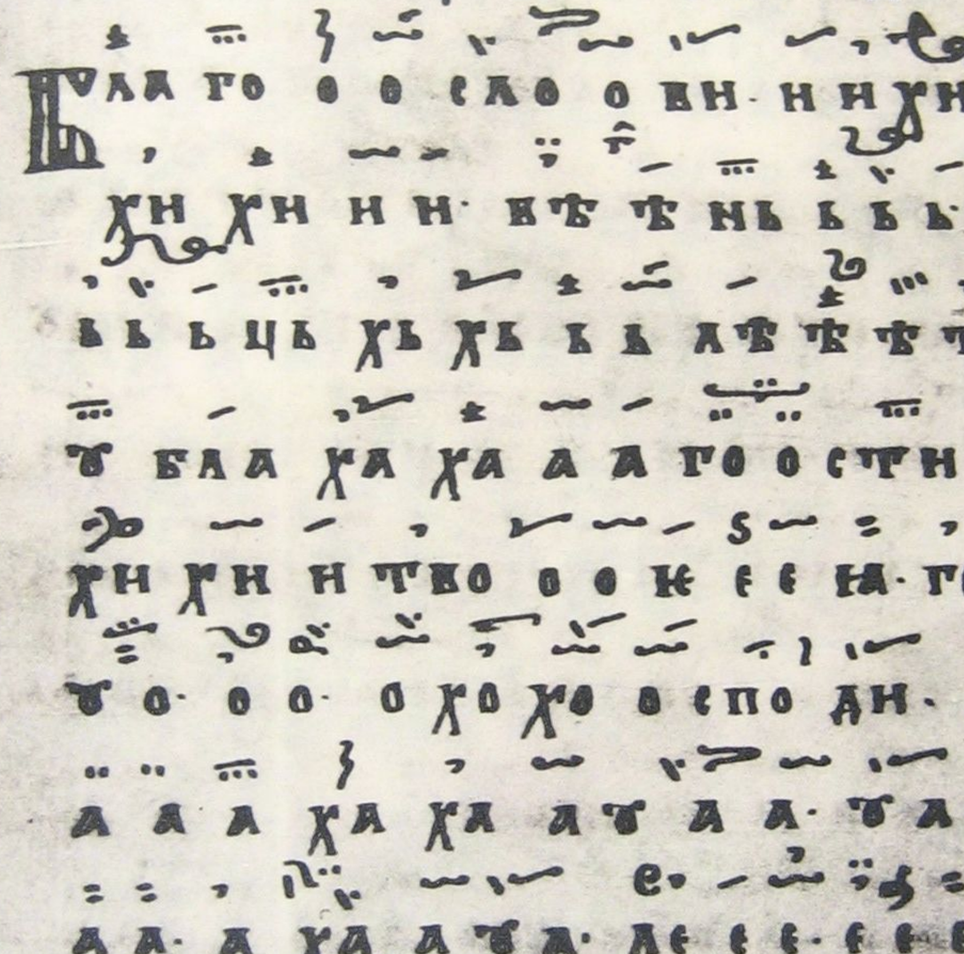
v

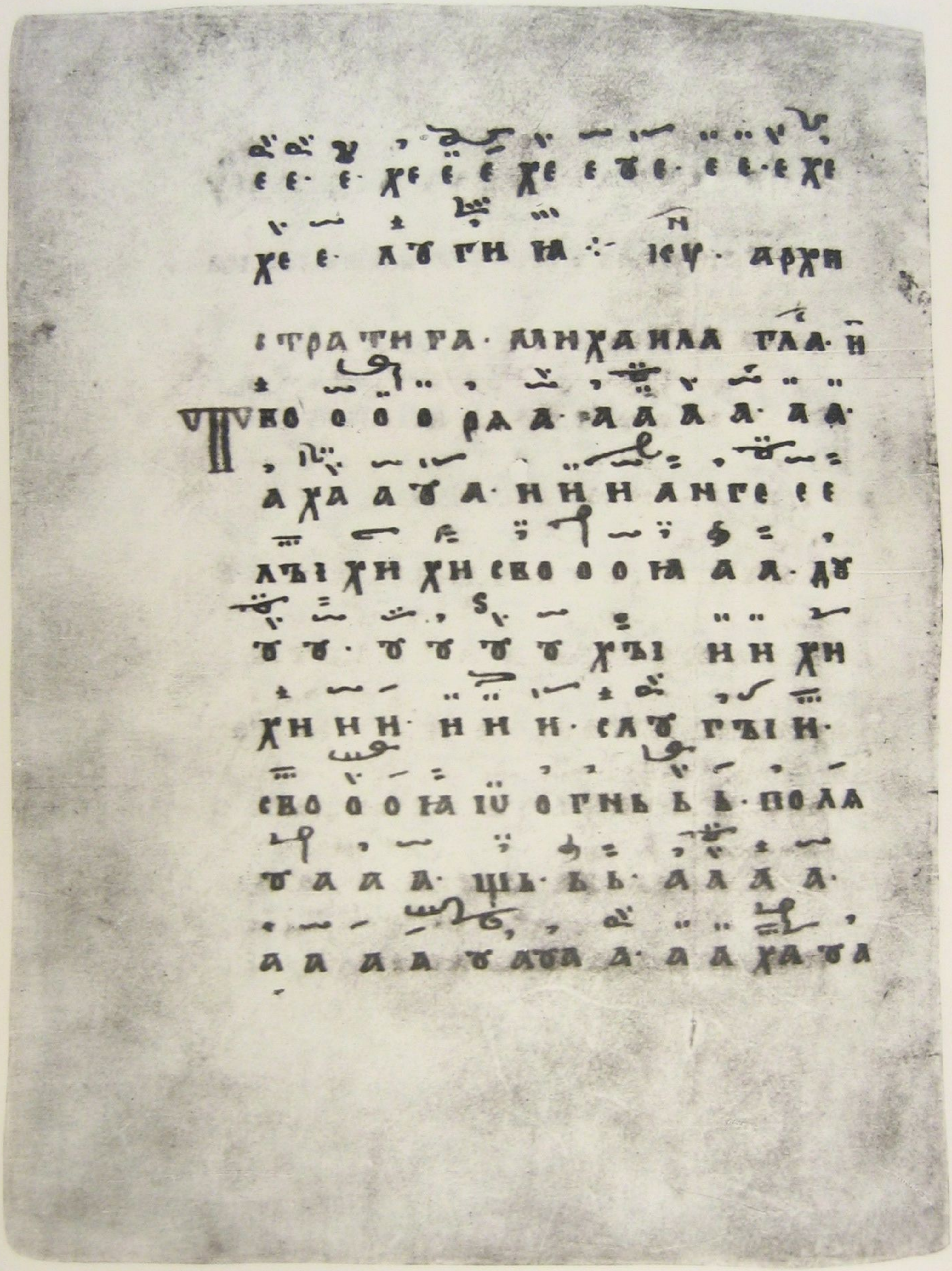


мца сентабра въ а҃ дньку.

стго сумеона стълпника

нионоимоу лѣ. гла. а҃




хе е л ѹ ги ꙗ ∴ ісѹ· архи
стратига· михаила гла· и
Т ко о о о ра а· а а а а· а а
а ха а аѹ а· и и и анге е е
лъі хи хи ско о о ꙗ а а· дѹ
ѹ ѹ· ѹ ѹ ѹ ѹ хъі и и хи
хи и и· и и и· слѹ гъі и·
ско о о ꙗ ію о гнь ь ь· пола
ѹ а а а· щь· ь ь· а а а а·
а а а а ѹ аѹа а· а а ха ѹа

а а а· ле е е ѿ е хе е е е ѿ е· е·

е хе е хе ѿ е· е ѿ е е е е· е хе ѿ е·

е е а ѿ ги а:-

ісу· наржство бци· гла· в·

Ща а а· а а шю· съ па а а а се

и и и и ꙗ· при хи и и хи и

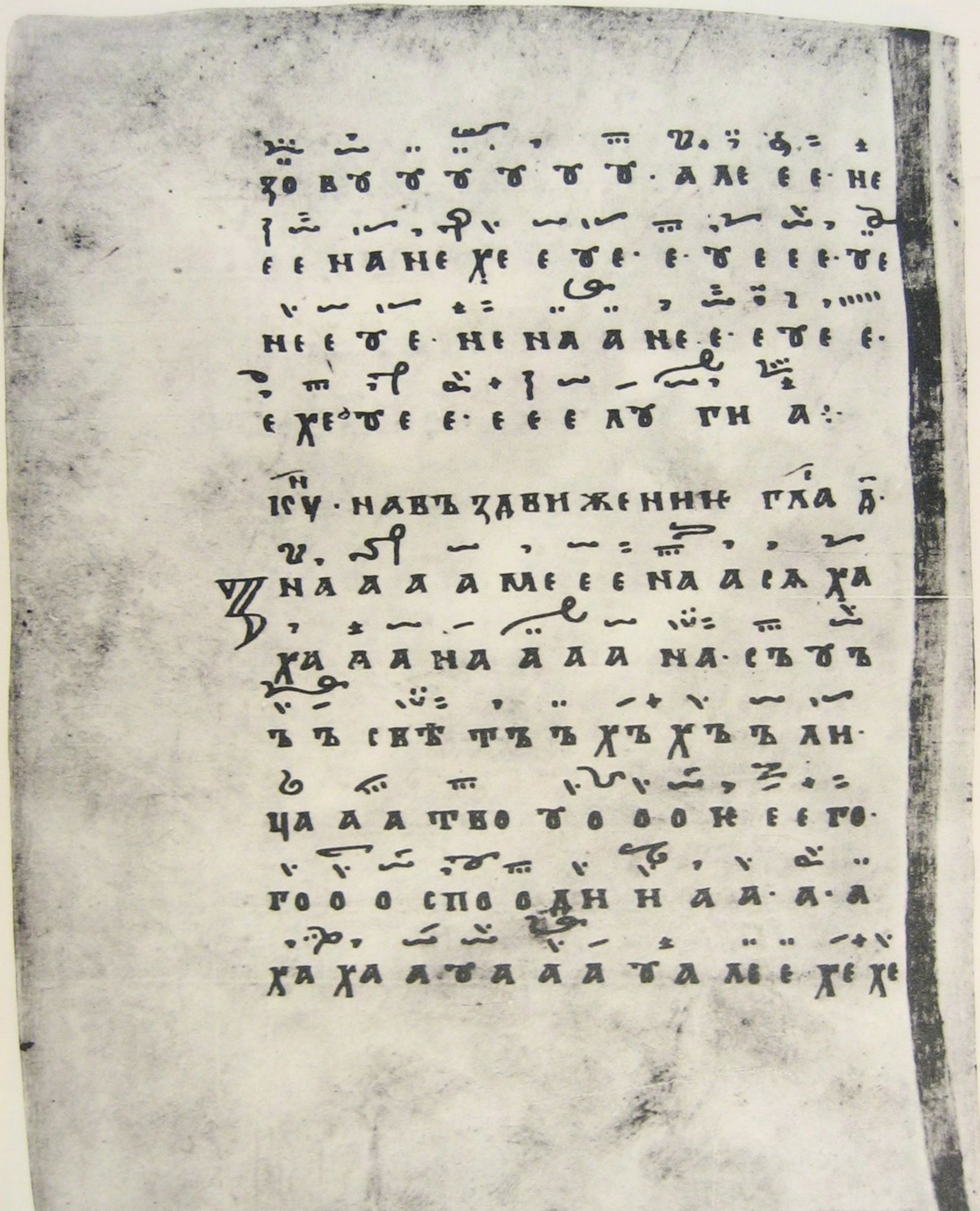
ѿ и· и ѿ и и· и хи и и и и· и и

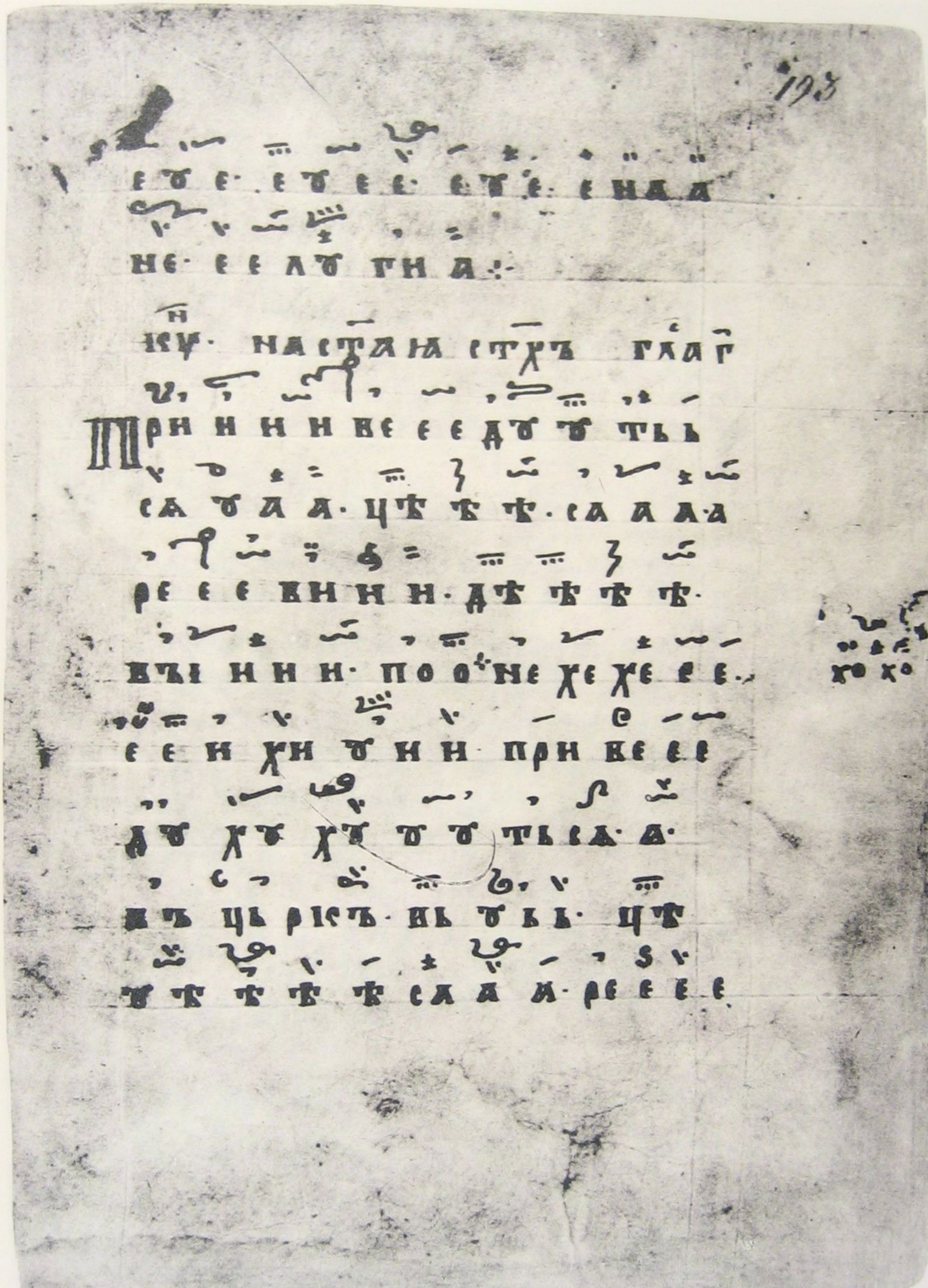
и и мѿ· и· и хи хи и· и· и и

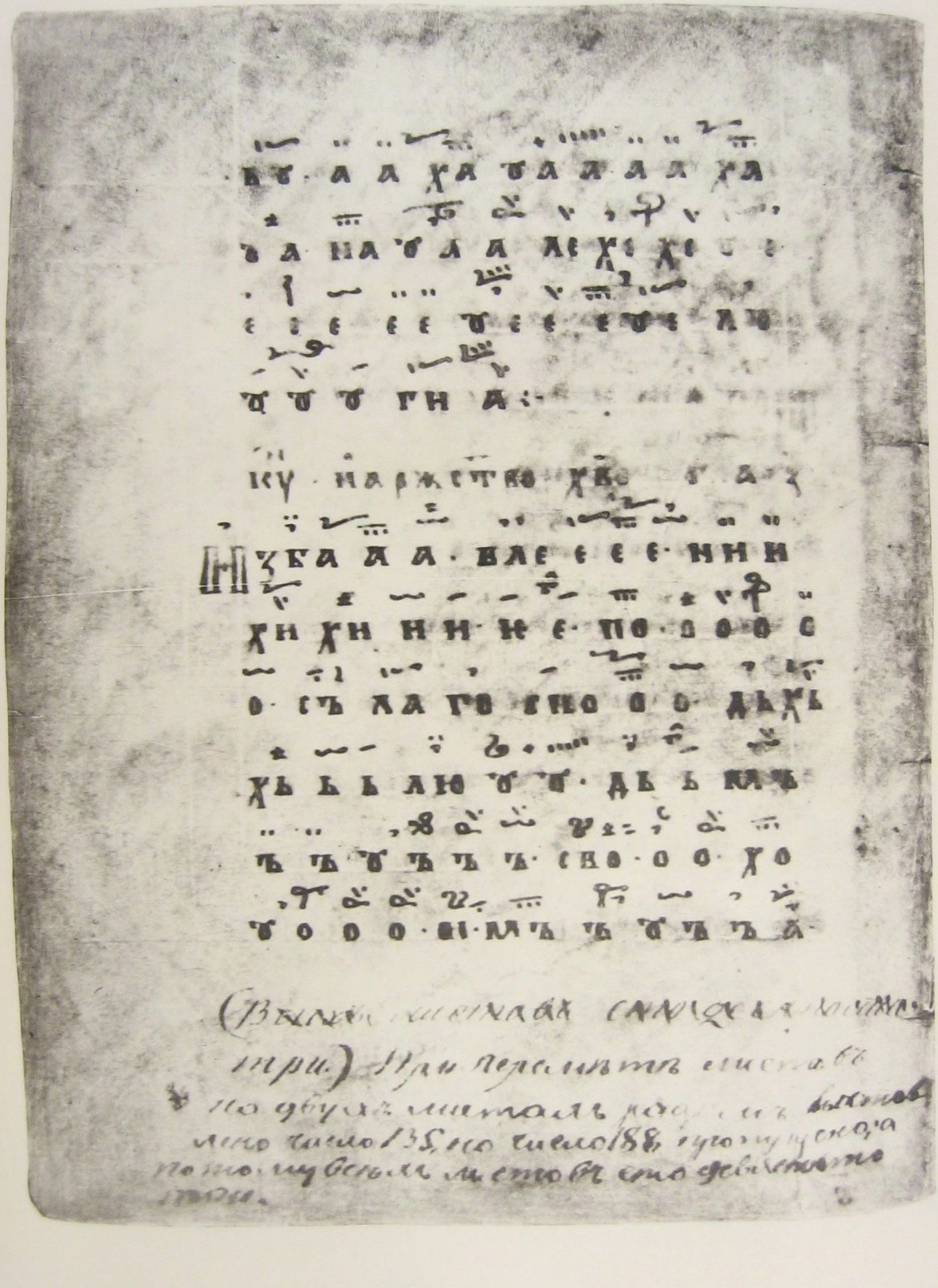
ма а а а го спо ѿ о о дь ь

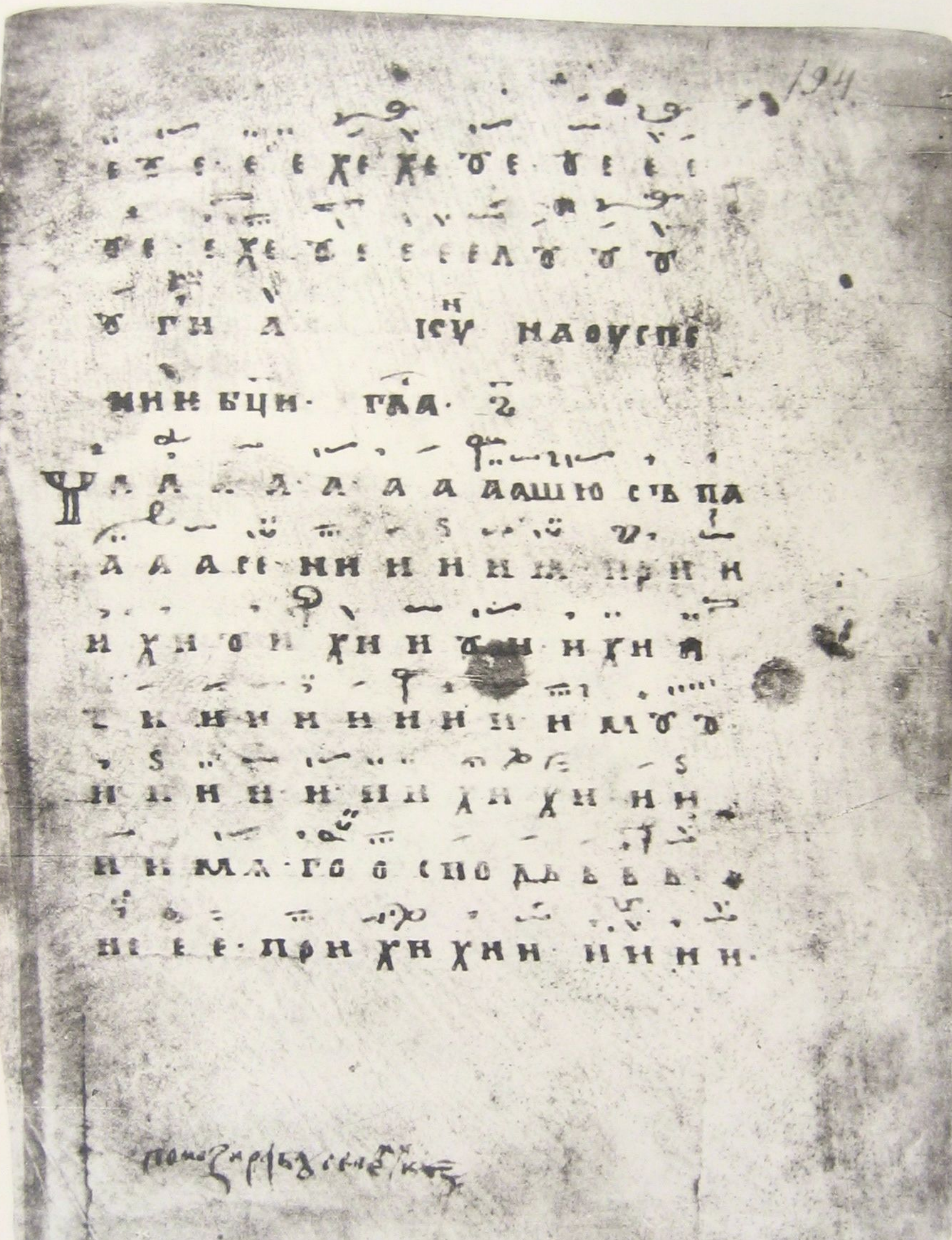
ь· не е· при и и· и ѿ и хи и·

и· и и и и· и хи ѿ и и· и и и·

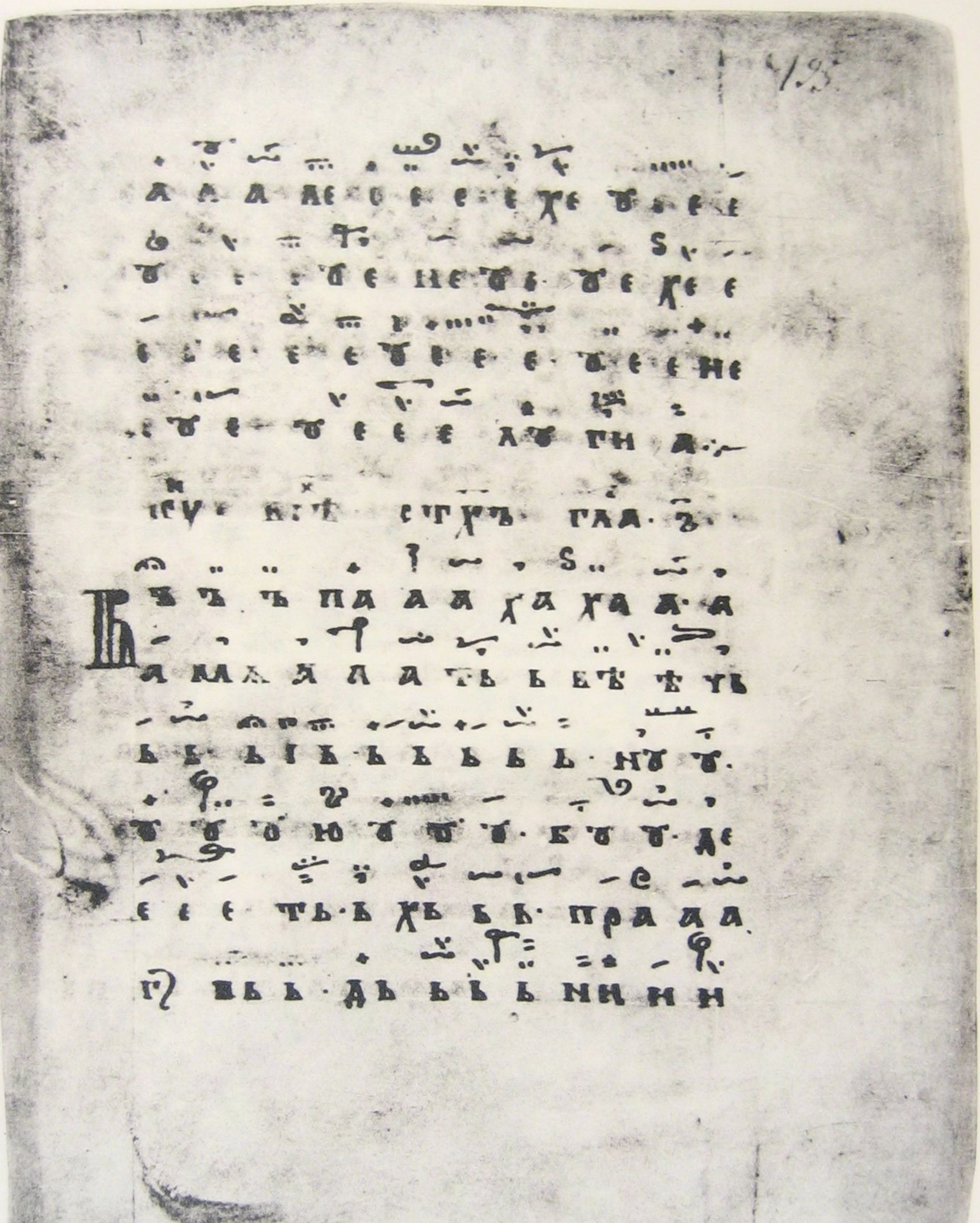

зо въ ѹ ѹ ѹ ѹ ѹ ѹ · а ле е е не
е е на не хе е ѹе · е · ѹ е е е е · ѹе
не е ѹ е · не на а не · е · е ѹе е ·
е хе ѹе е е · е е е е лѹ ги а :
Ісѹ · на въздвижении гла д҃
З на а а а ме е е на а е а ха
ха а а на а а а на · е ъ ѹ ъ
ъ ъ сиѣ тъ ъ хъ хъ ъ ъ ан·
ца а а тво ѹ о о о же е е го·
го о о спо о дн н а а · а · а
ха ха а ѹа а а а ѹ а ле е хе хе

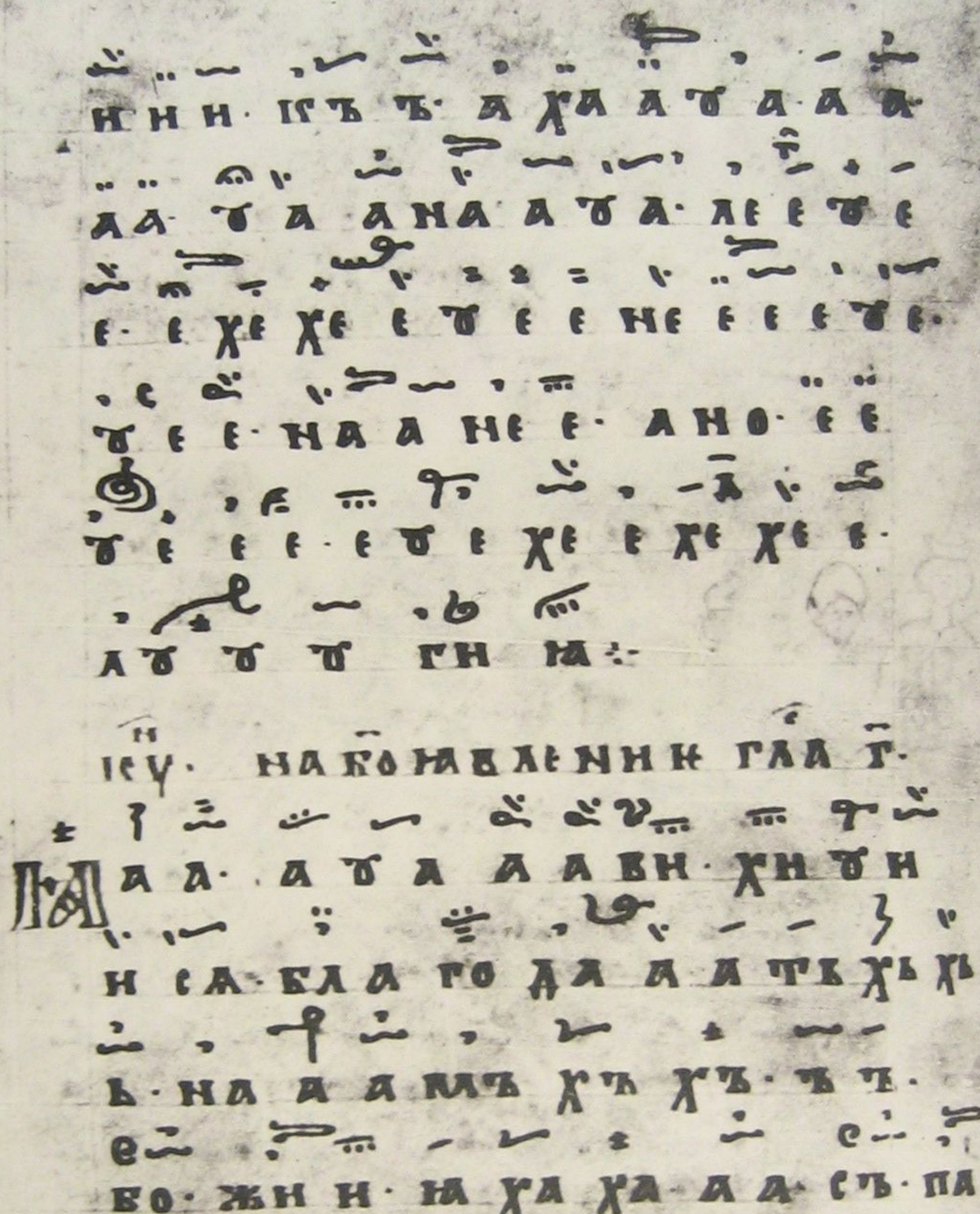

193

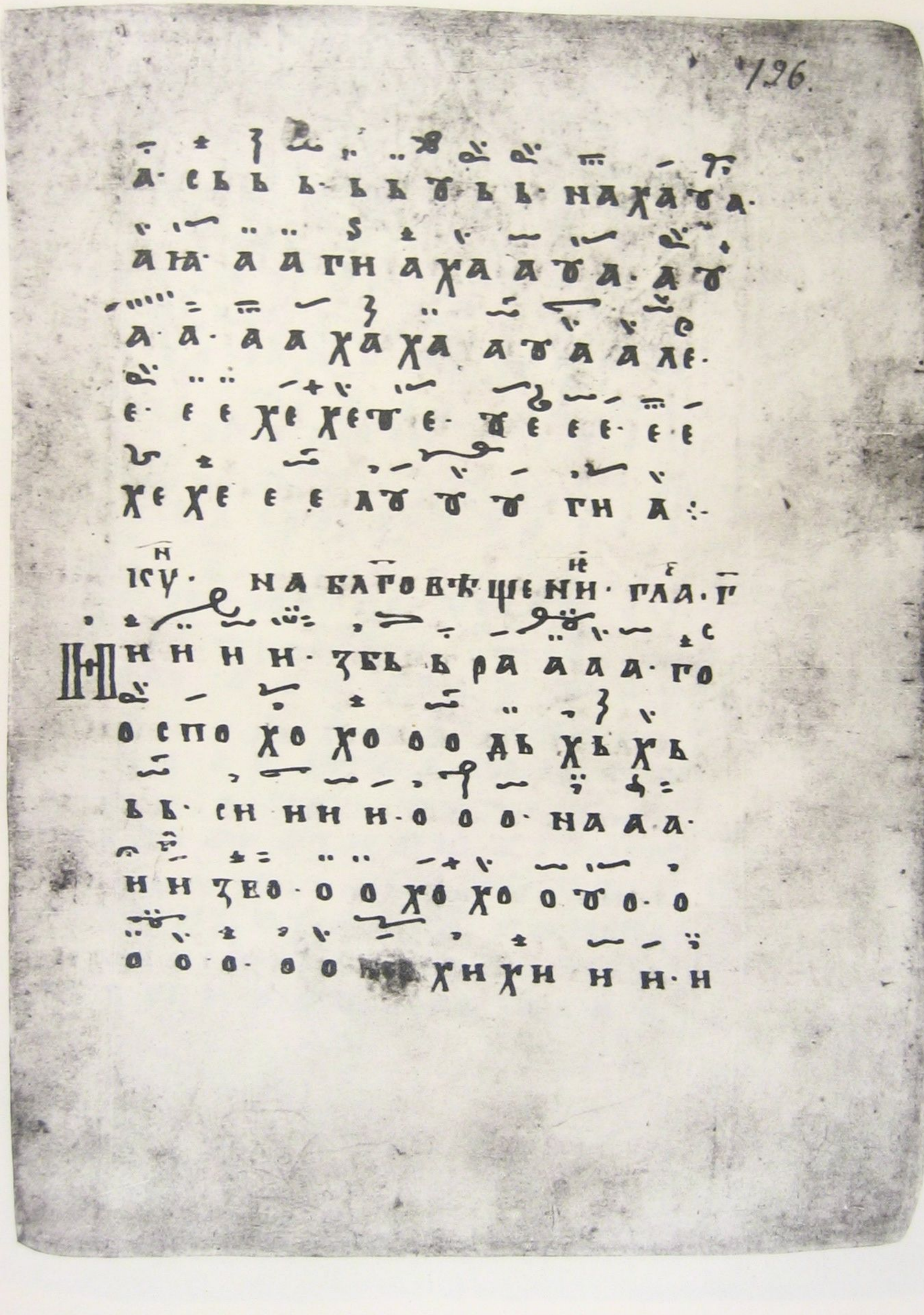




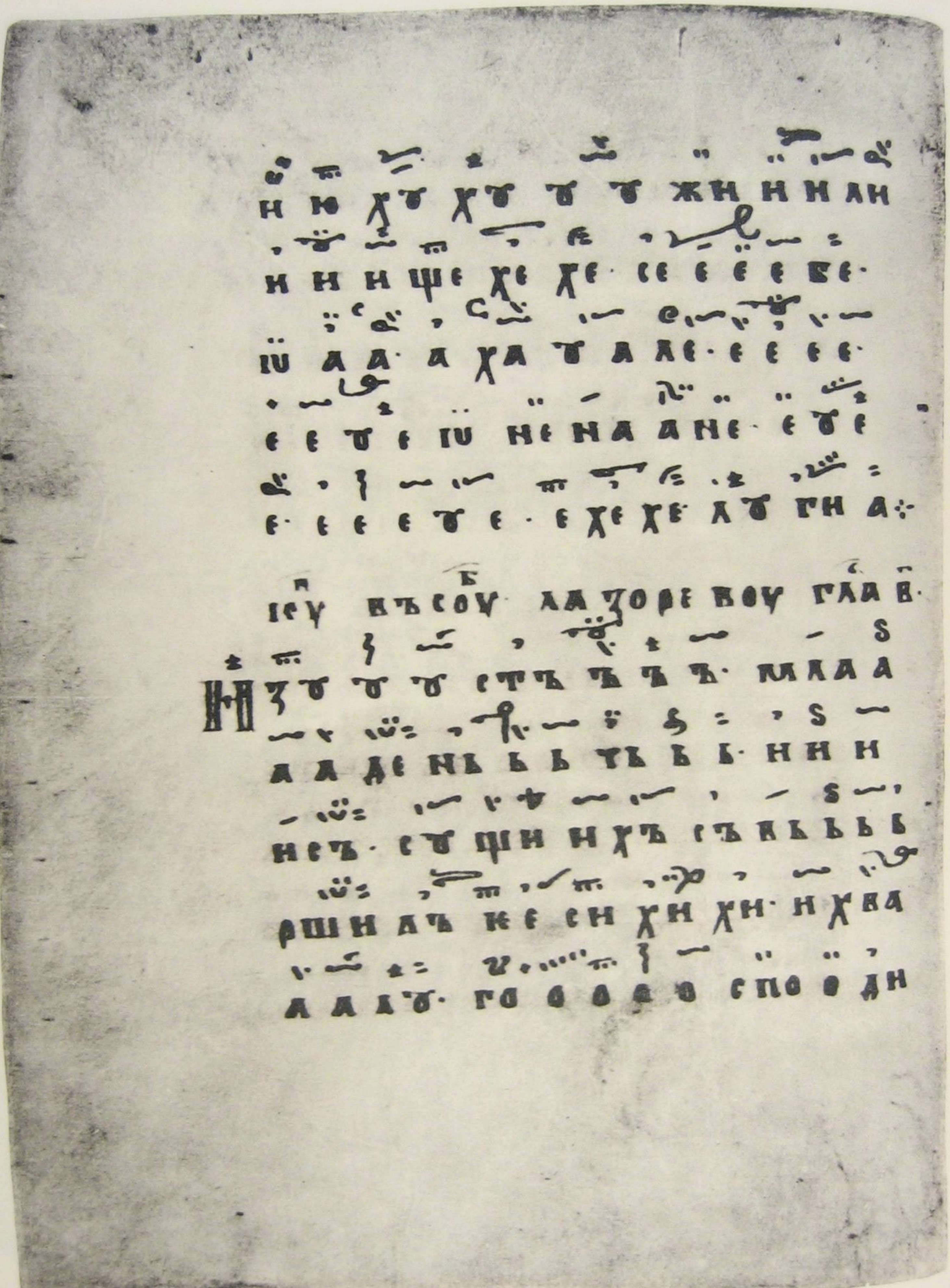


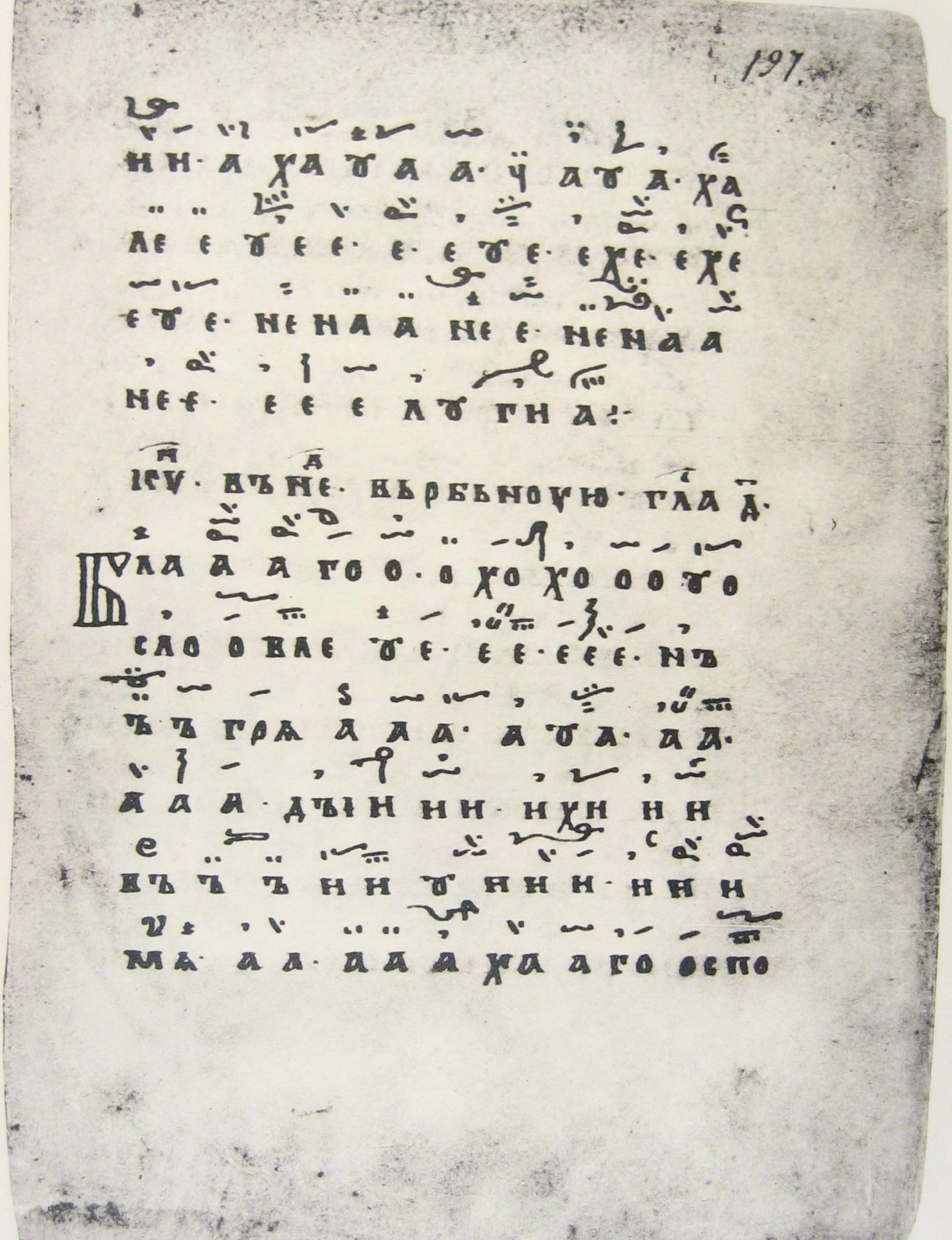


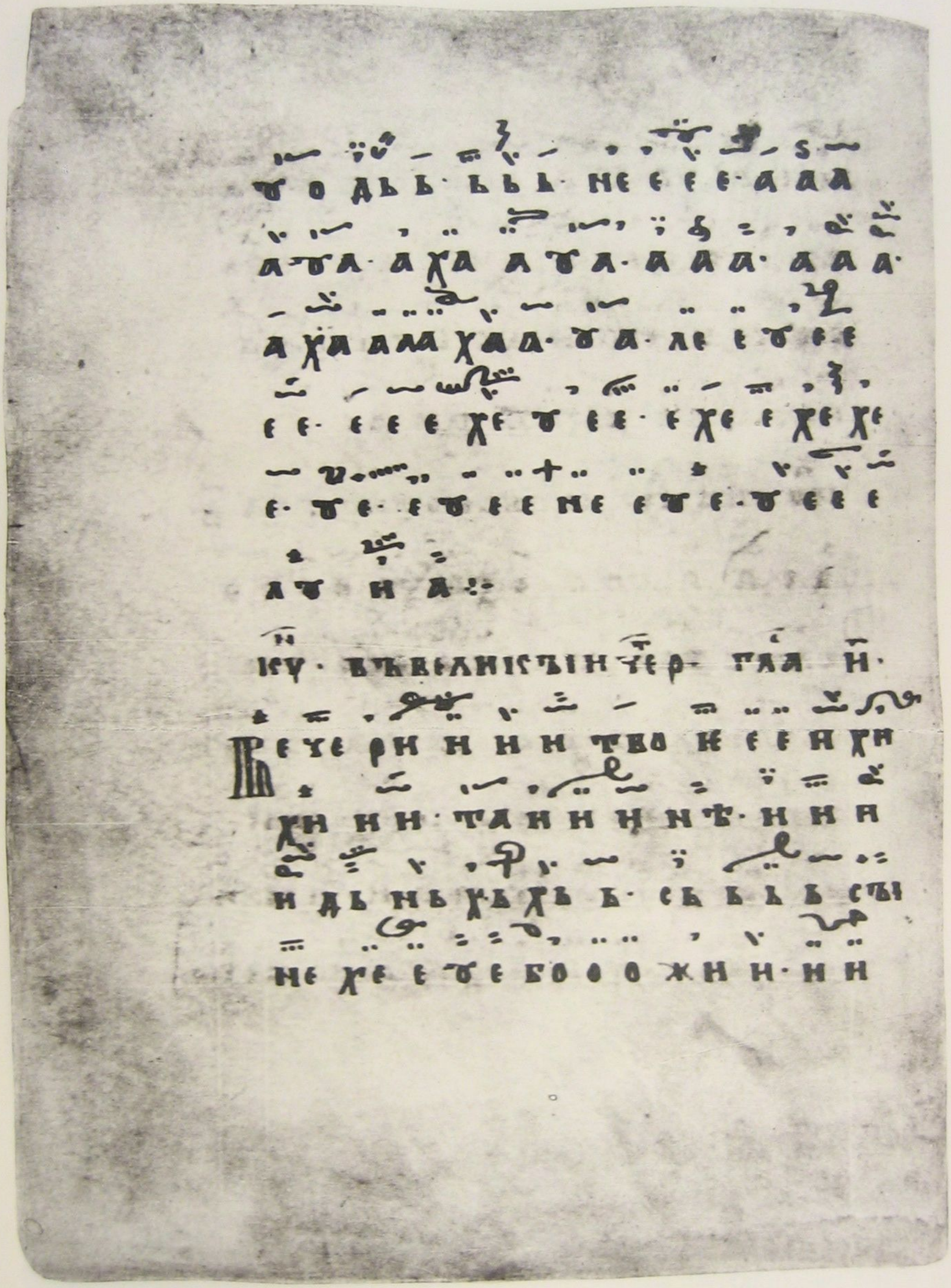

нии·іс҃ъ ъ а ха а а ѿ а а а
аа ѿ а ана а ѿ а· ле е е ѿ е
е· е хе хе е ѿ е е не е е е ѿ е·
ѿ е е· на а не е· ано· е е
ѿ е е е· е ѿ е хе е хе хе е·
а ѿ ѿ ѿ гн и:·
ін҃ еу· На богоявлении глас г҃·
Иаа· а ѿ а а ави· хи ѿ и
и са· бла го да а а тѣ хъ хъ
ъ· на а а ма ъ хъ хъ· ъ ъ·
бо· жи и· иа ха ха· а а сѣ· па

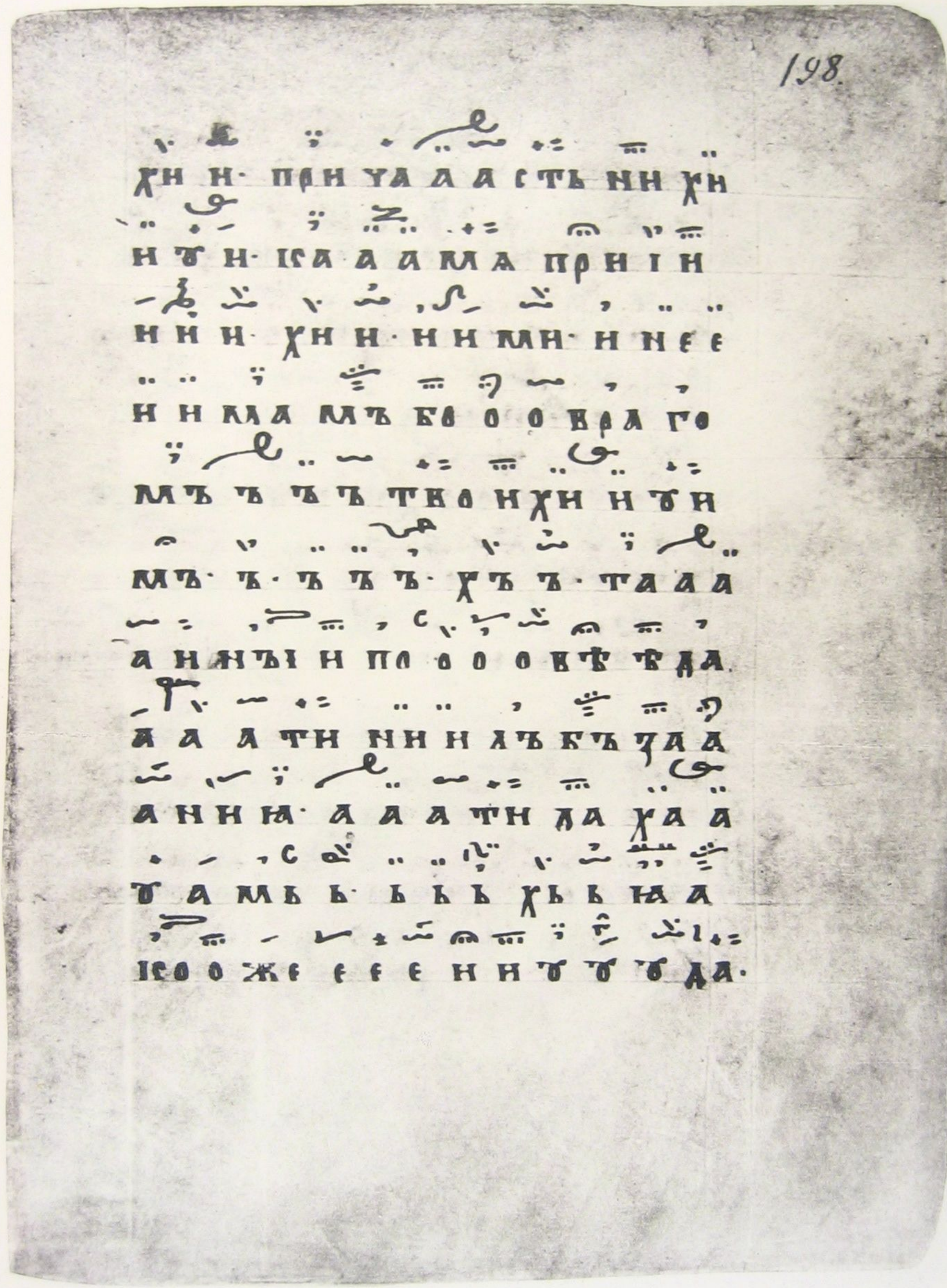

126.
НА БЛАГОВѢЩЕНИ. ГЛА. Г

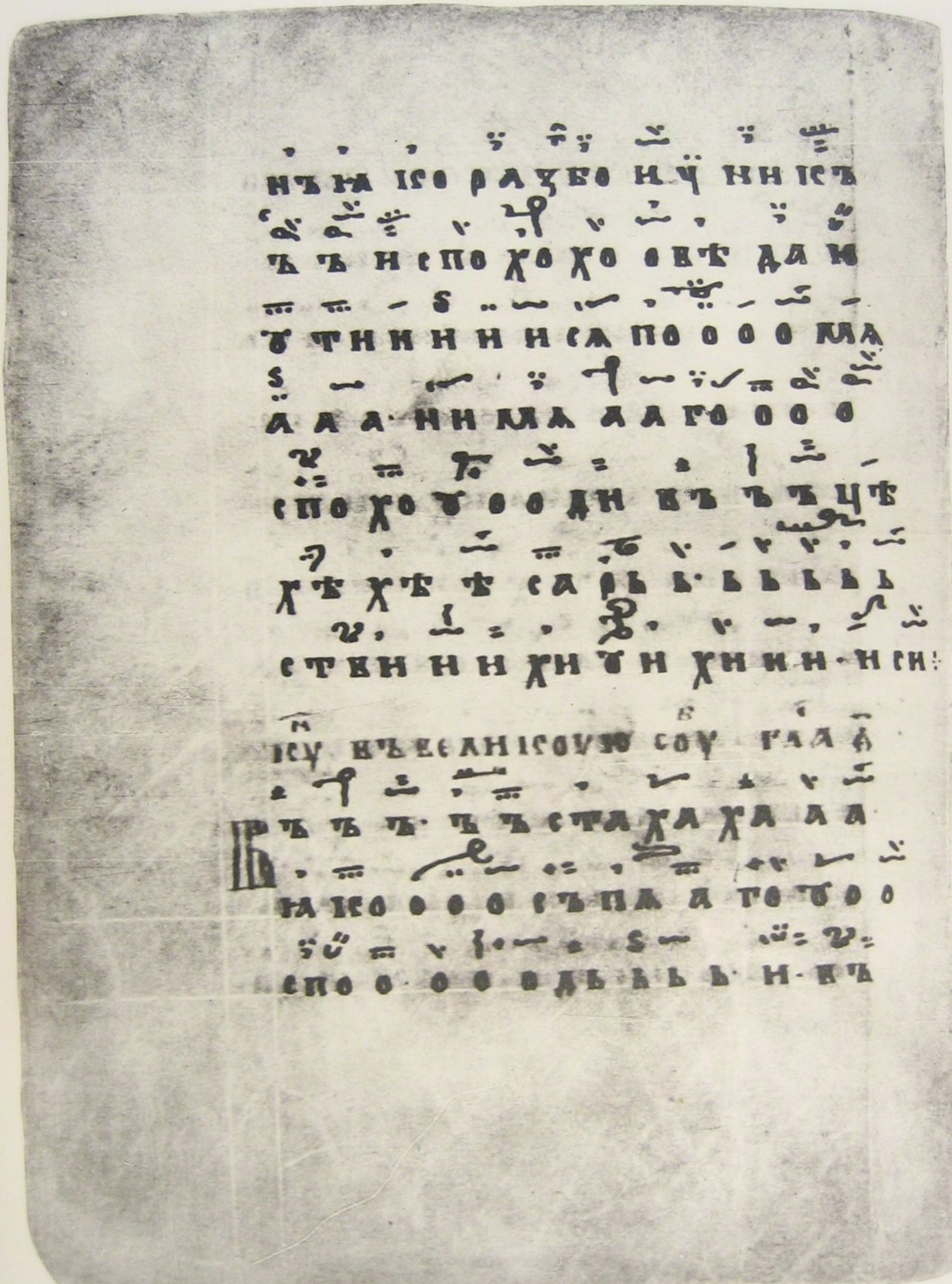
v

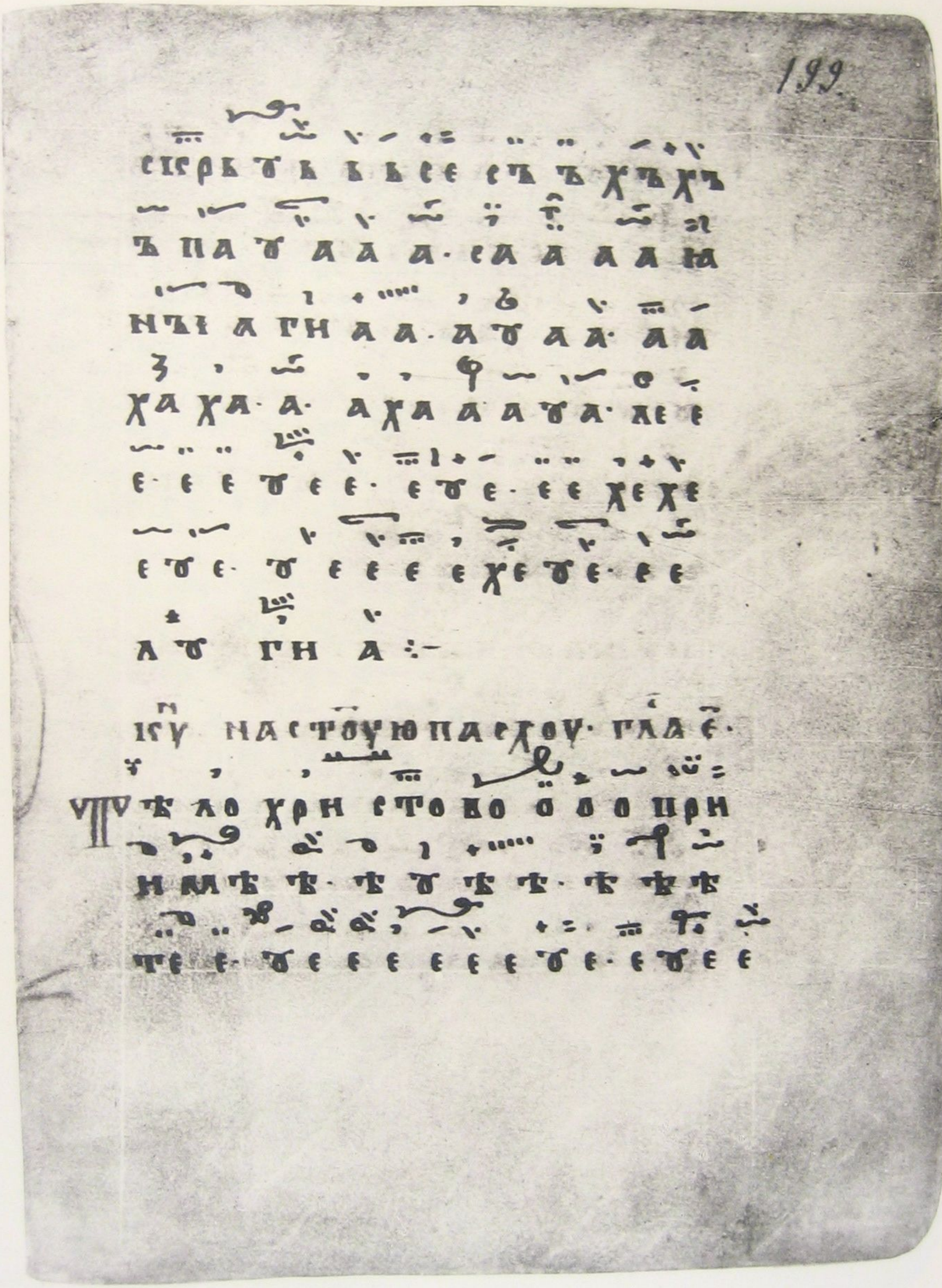


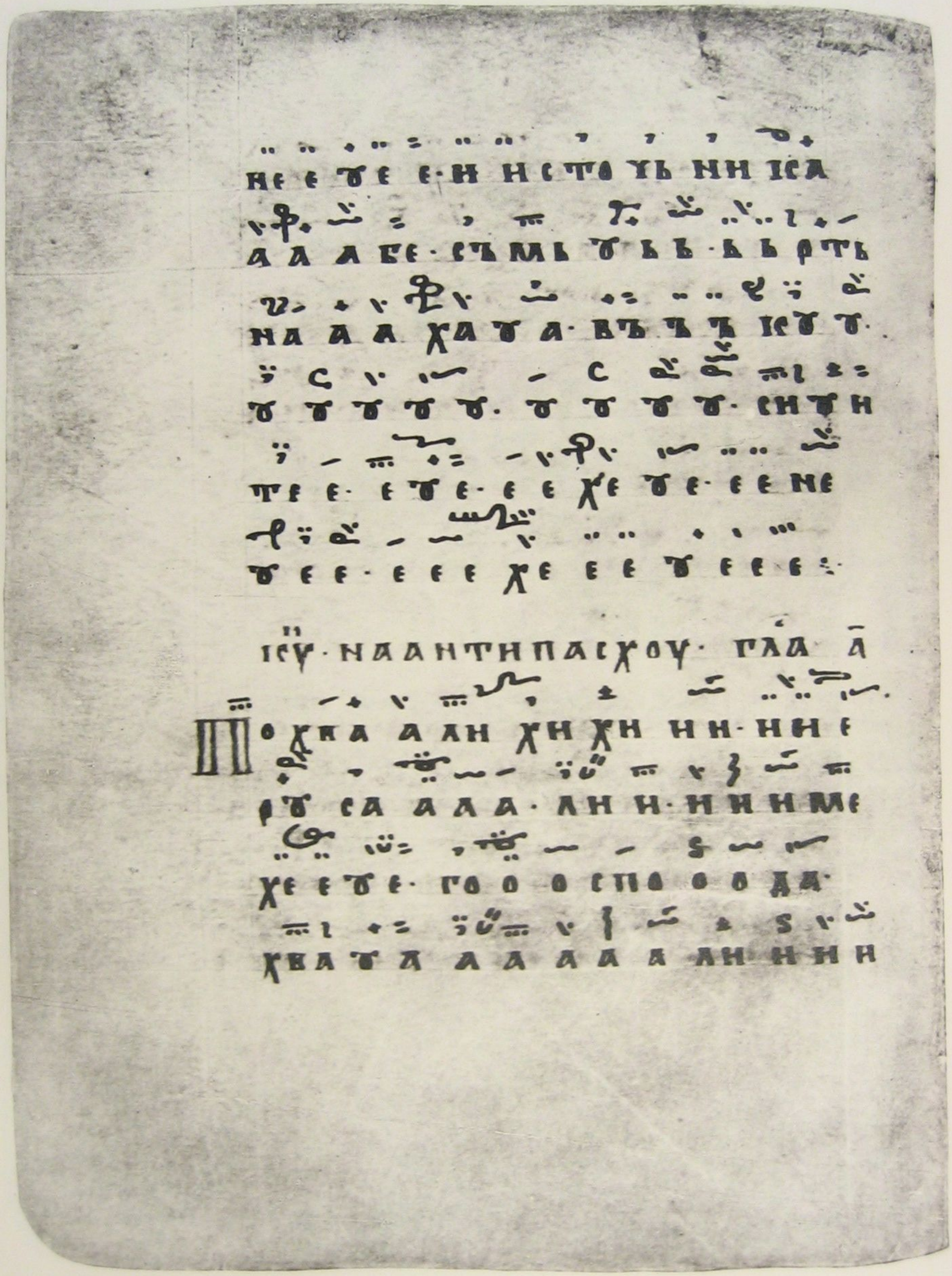


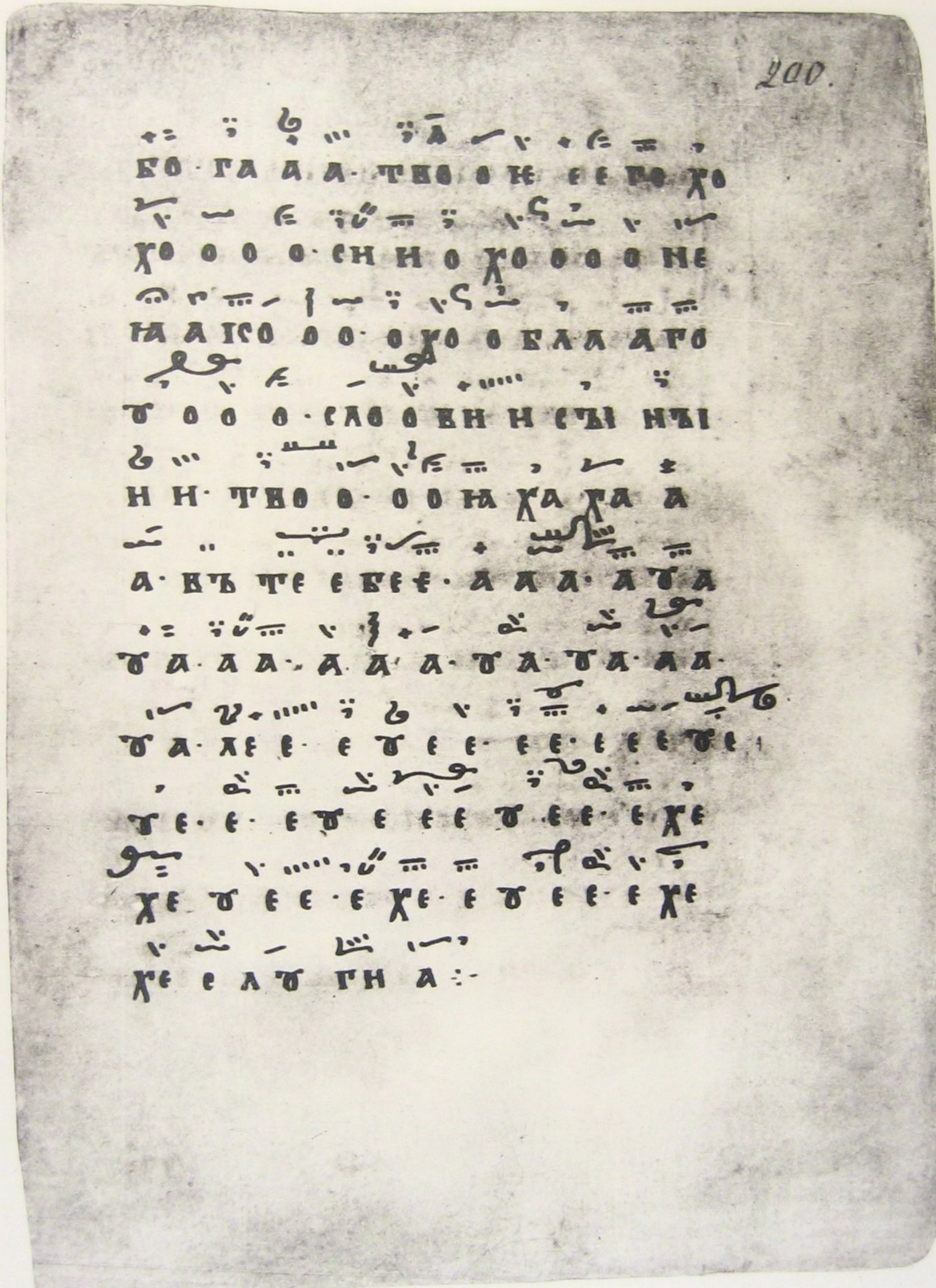


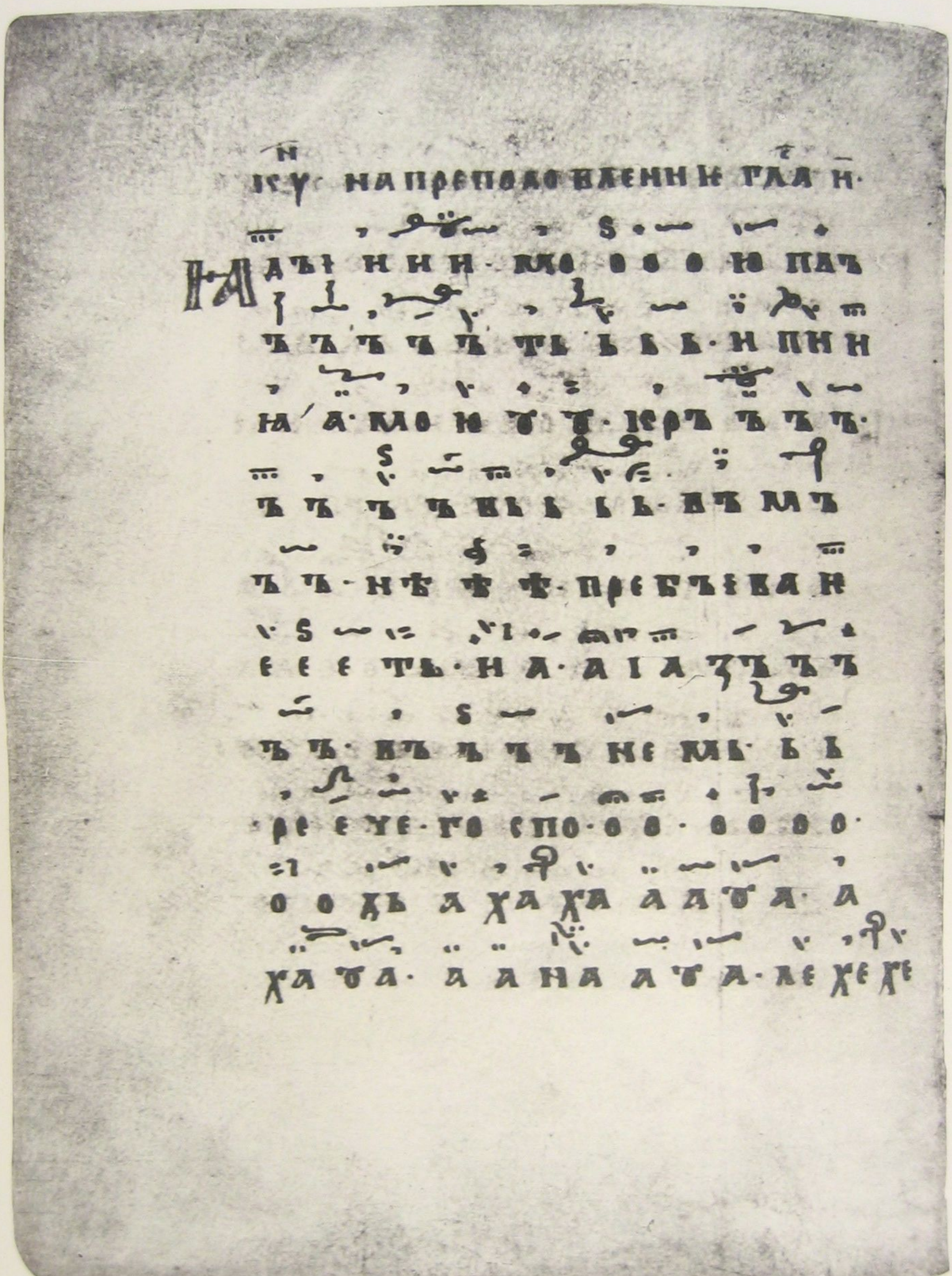

198.

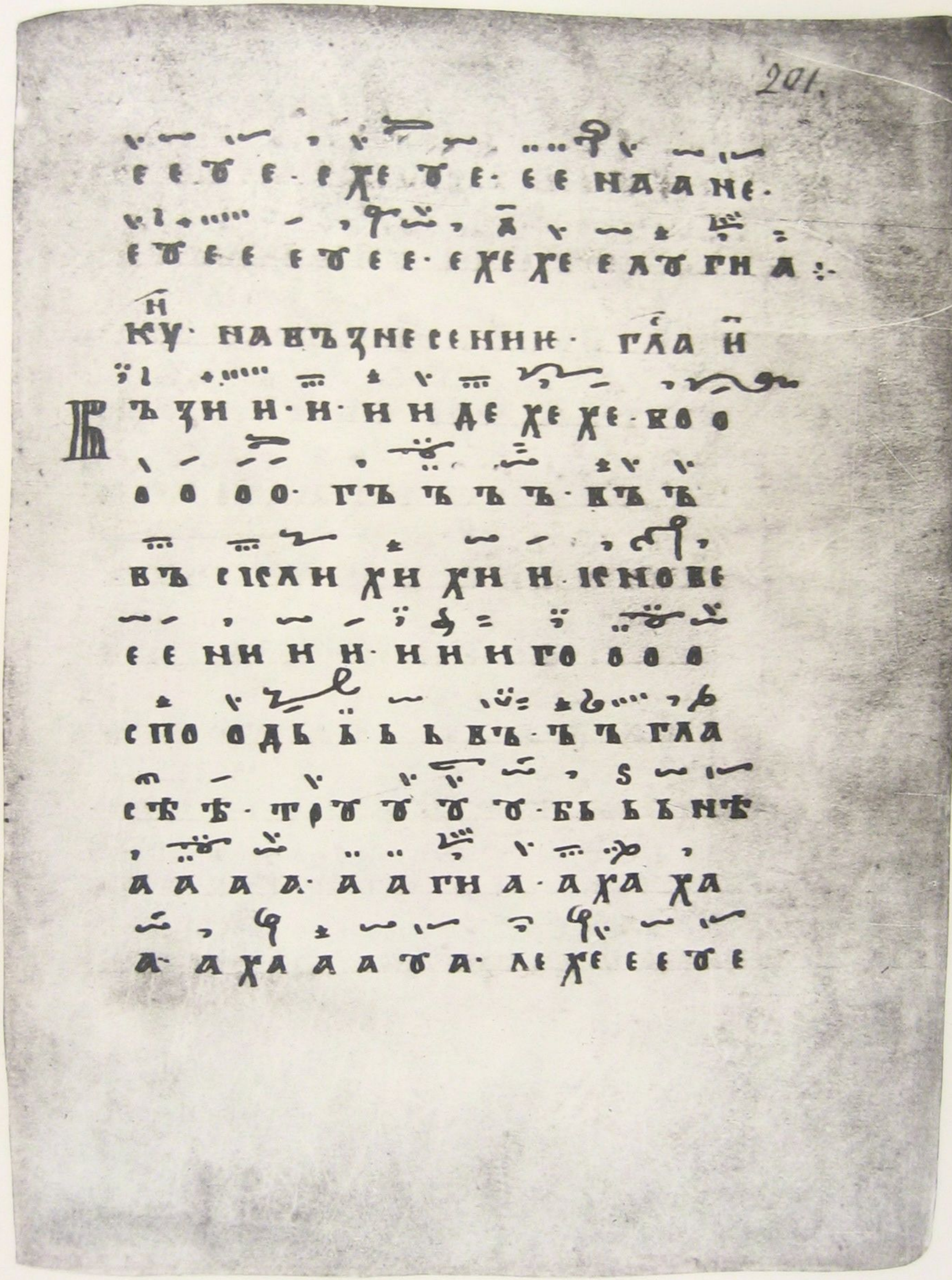



199

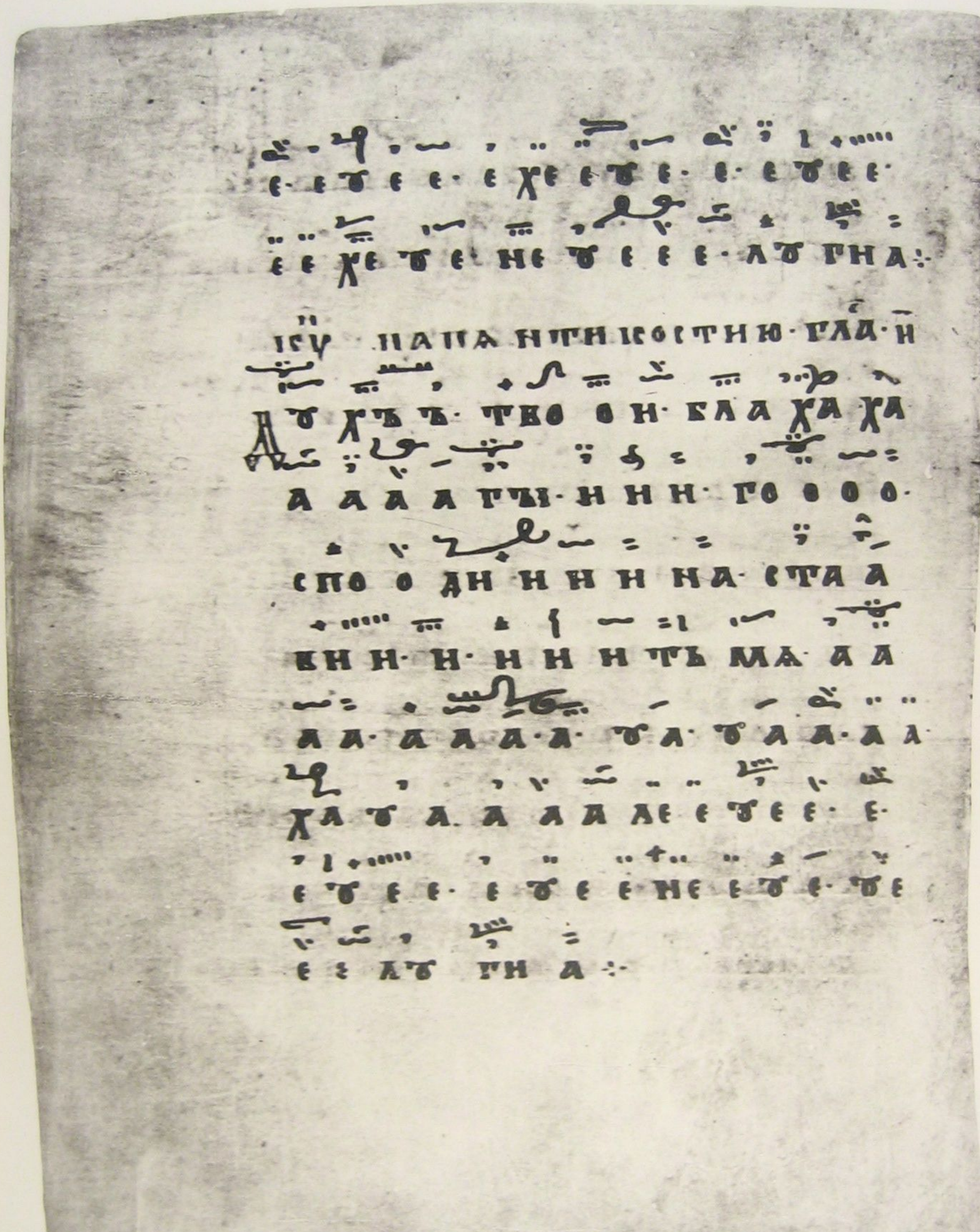

ІСУ · НА АНТИПАСХОУ · ГЛА А

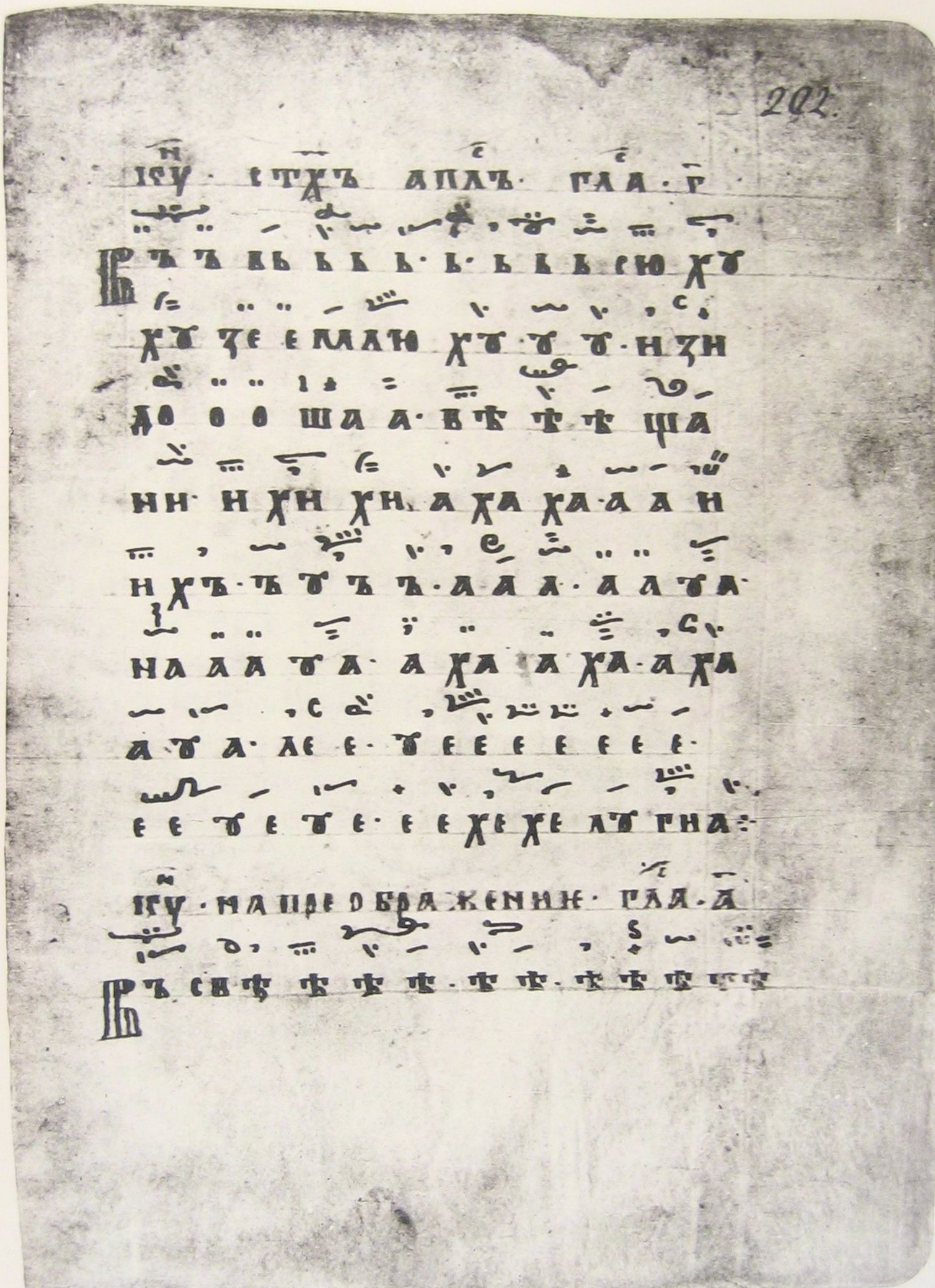

200.
БО·ГА А А·ТВО О Ѥ Е Е ГО ХО
ХО О О О·СН И О ХО О О О НЕ
Ю А ІСО О О·О УО О БЛА А ГО
Ѡ О О О·СЛО О ВН Н СЪІ НЪІ
Н Н·ТВО О·О О Ю ХА ГА А
А·ВЪ ТЕ Е БЕЕ·А А А·А Ѡ А
Ѡ А·А А·А А А·Ѡ А·Ѡ А·А А·
Ѡ А·ХЕ Е·Е Ѡ Е Е·Е Е·Е Е Е Ѡ Е·
Ѡ Е·Е·Е Ѡ Е Е Е Ѡ Е Е·Е ХЕ
ХЕ Ѡ Е Е·Е ХЕ·Е Ѡ Е Е·Е ХЕ
ХЕ Е А Ѡ ГН А:-



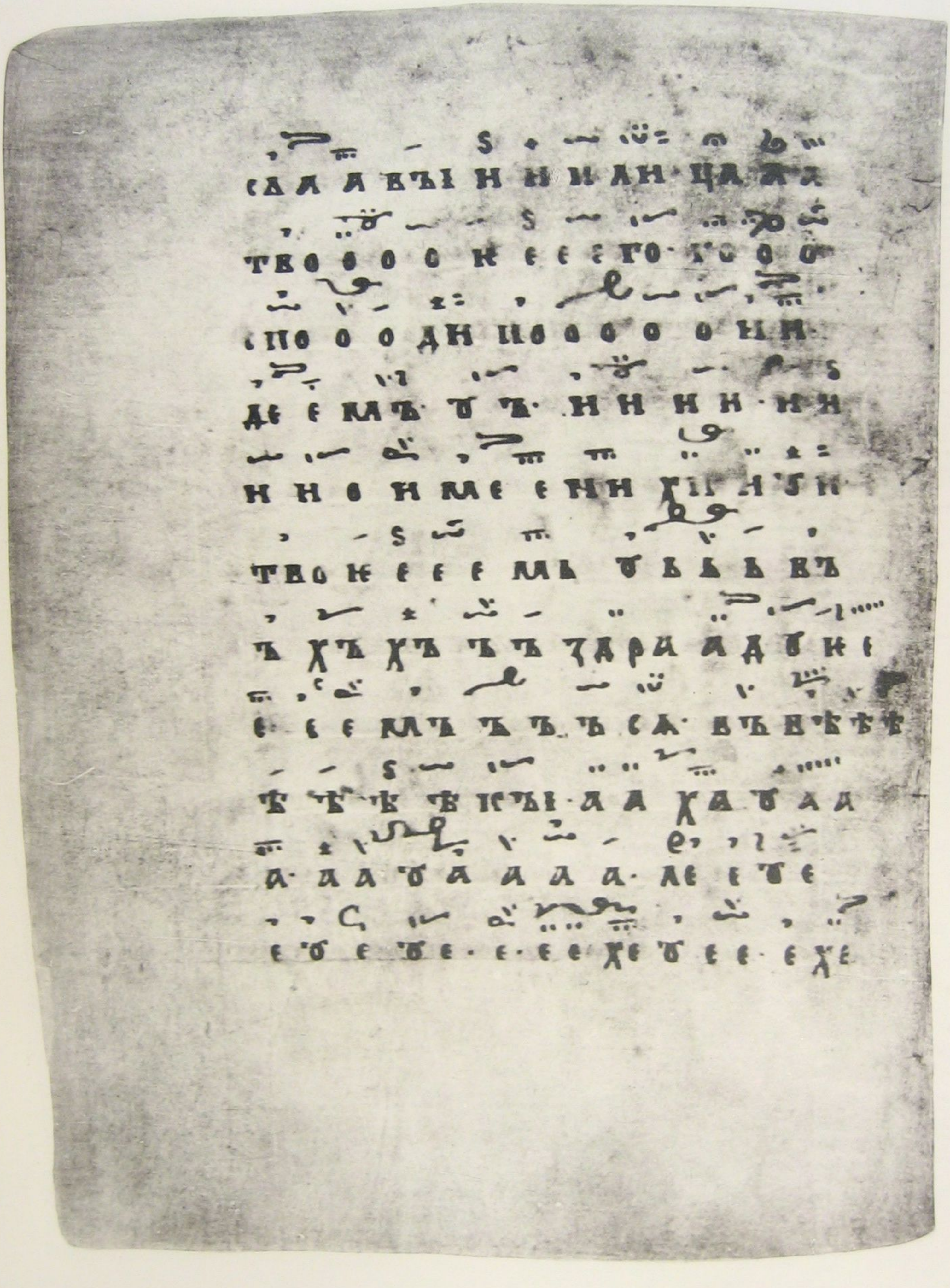

201
е е ѡ е · е хе ѡ е · е е на а не ·
е ѡ е е е ѡ е е · е хе хе е а ѡ гн а
Ку · на възнесение · гла н
Въз и н · н · н н де хе хе · во о
о о о о · г ъ ъ ъ ъ · к ъ ъ
въ сіса н хн хн н · іемове
е е н н н н · н н н го о о о
спо о дь ь ь въ · ъ ъ гла
се е · тр ѡ ѡ ѡ ѡ · бь ь ь не
а а а а · а а гн а · а ха ха
а а ха а а а ѡ а · ле хе е е ѡ е

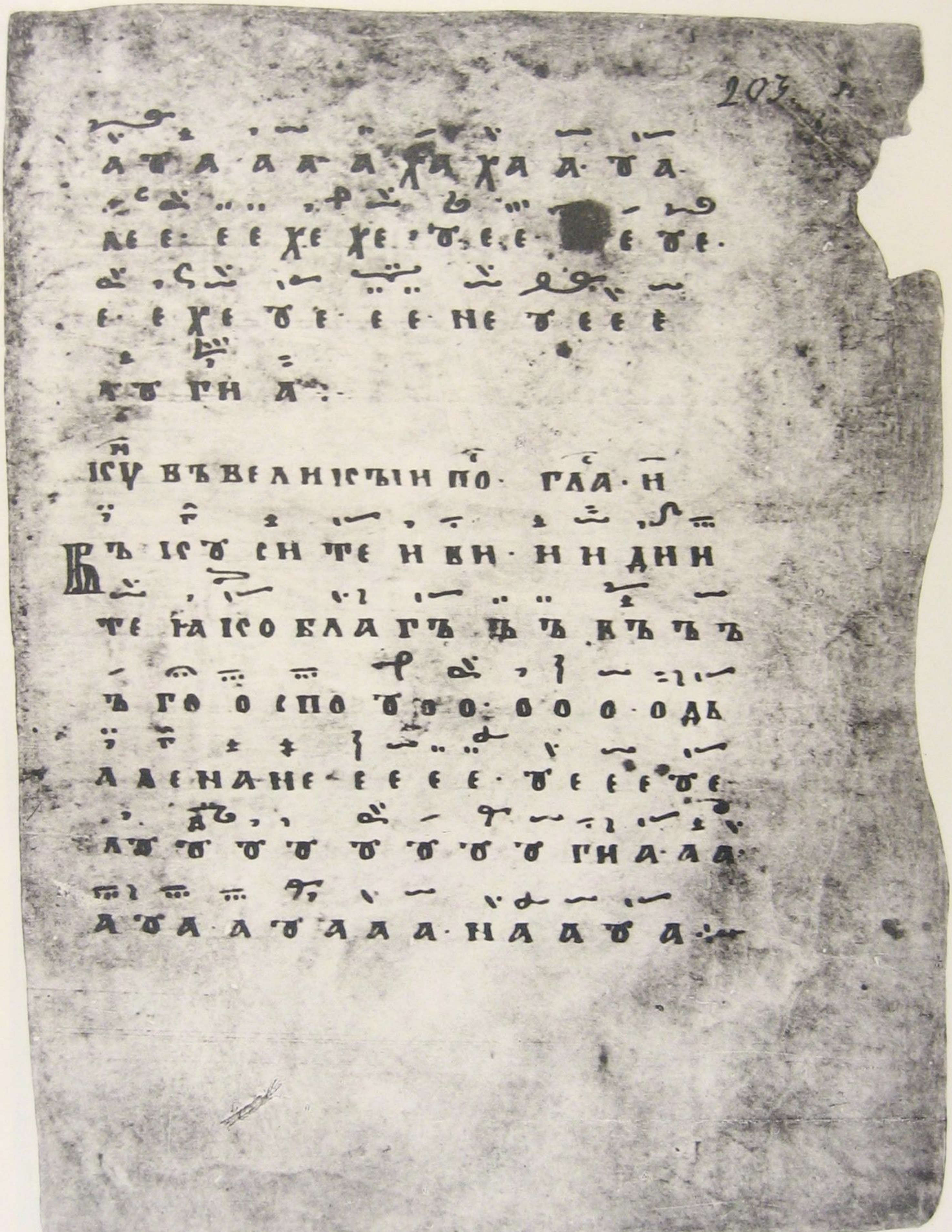
v



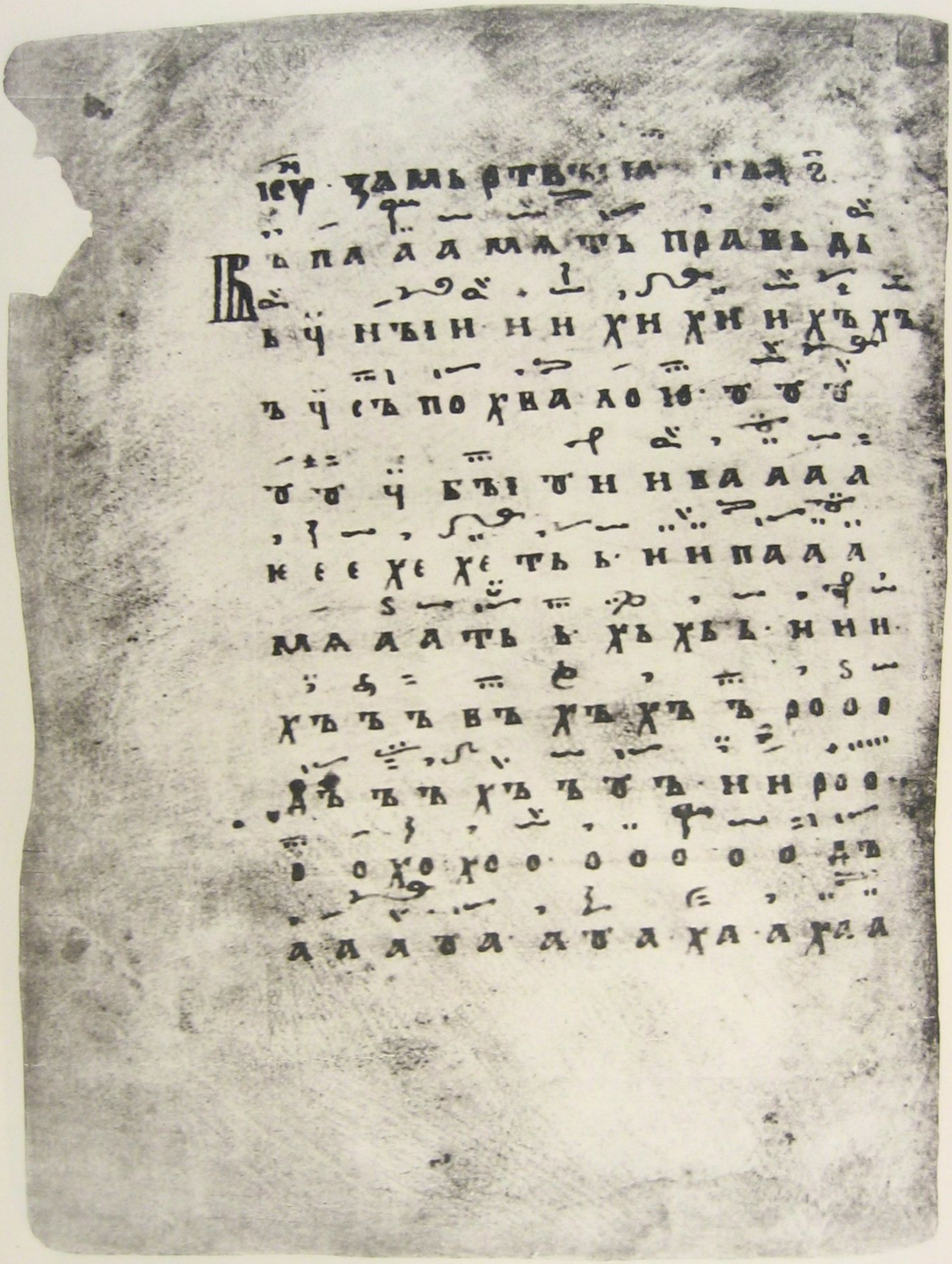

202
стхъ апл҃ъ. гла҃. г҃
на преображениѥ. гла҃. д҃

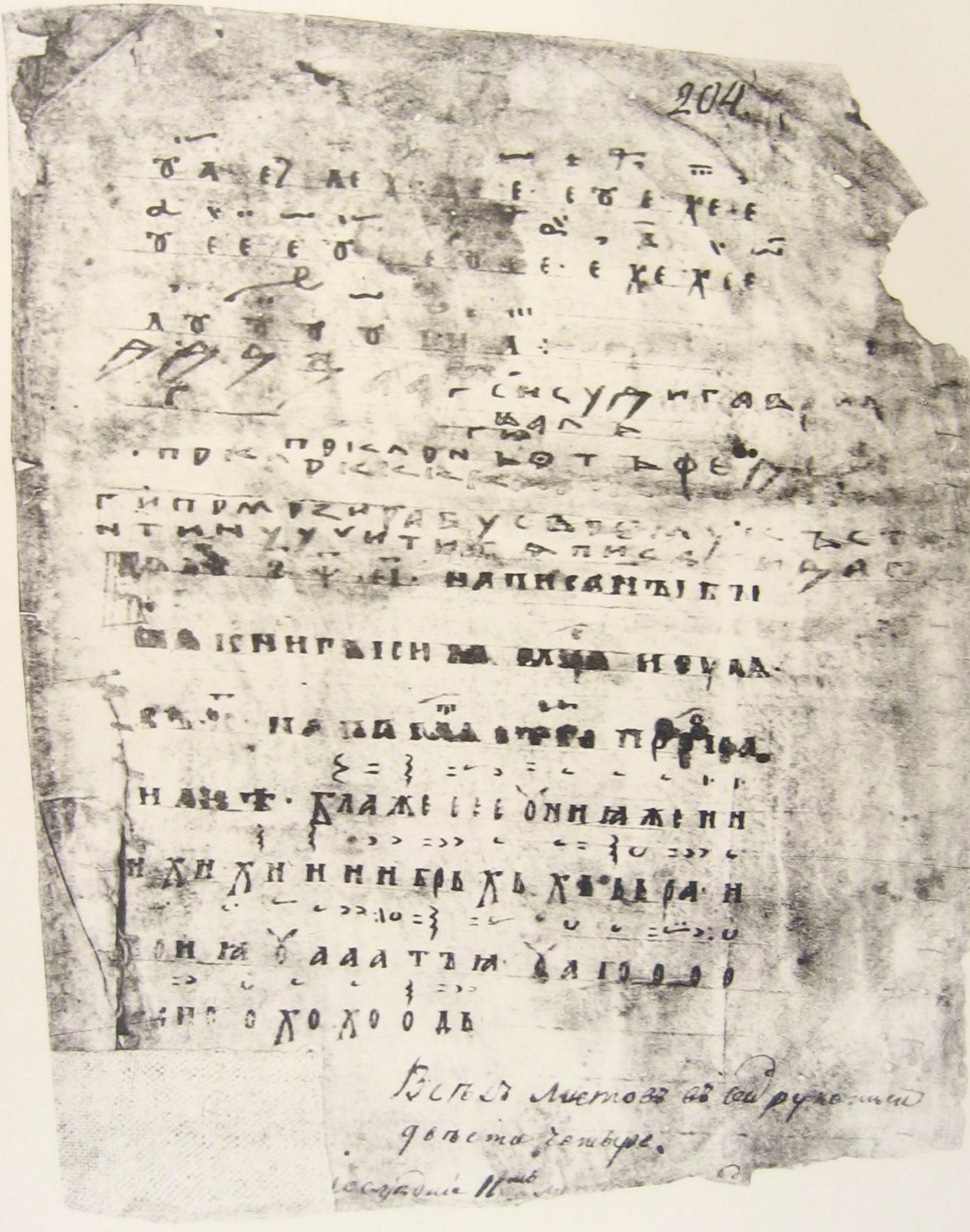
2 V





v




204
Всѣхъ листовъ въ сей рукописи
двѣста четыре.